

This electronic thesis or dissertation has been  
downloaded from the King's Research Portal at  
<https://kclpure.kcl.ac.uk/portal/>



**The abstraction of Arabic musical vocabulary, spiritual and cultural values into contemporary Western music**

Haddad, Saed

The copyright of this thesis rests with the author and no quotation from it or information derived from it may be published without proper acknowledgement.

**END USER LICENCE AGREEMENT**



**Unless another licence is stated on the immediately following page** this work is licensed

under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International

licence. <https://creativecommons.org/licenses/by-nc-nd/4.0/>

You are free to copy, distribute and transmit the work

Under the following conditions:

- Attribution: You must attribute the work in the manner specified by the author (but not in any way that suggests that they endorse you or your use of the work).
- Non Commercial: You may not use this work for commercial purposes.
- No Derivative Works - You may not alter, transform, or build upon this work.

Any of these conditions can be waived if you receive permission from the author. Your fair dealings and other rights are in no way affected by the above.

**Take down policy**

If you believe that this document breaches copyright please contact [librarypure@kcl.ac.uk](mailto:librarypure@kcl.ac.uk) providing details, and we will remove access to the work immediately and investigate your claim.

University of London  
King's College  
School of Humanities- Music Department

**The Abstraction of Arabic Musical Vocabulary,  
Spiritual and Cultural Values into  
Contemporary Western Music**

PhD Thesis in musical composition

Student  
Saed Haddad

# Abstract

This thesis consists of contemporary Western orchestral and chamber compositions inspired by the analysis of Arabic music structures, by the study of specific Arabic medieval musical theories and practices, and by an abstraction of spiritual and cultural values related to the Arabic musical sound-world.

On the level of pitch, the compositions highlight the melodic element as a complex of internal structures where each pitch generates ‘shadows’ and interacts with many other surrounding pitches. This takes place via the use of pivot tones and two retrograde-inversion relationships within the modes themselves, which derive from Arabic models (*maqamat*). The interpolation of “wrong” notes (notes which lie outside the established modality) is frequently exploited as a means of effecting modulation.

On the rhythmic level, the study of Arabic rhythm – its structure, potential for ornamentation and capacity for both intensification and liquidation – was essential to achieving the type of illusionary perception of time that I desired for my works. The Fibonacci series is another relationship found in many Arabic rhythms and modes. It functions as a basic element in structuring rhythm and duration in my compositions.

The perception of time is another major concern of my thesis. Each composition demonstrates the flexibility and “multiplicity” of time achieved through a variety of techniques. One tempo marking is associated with each composition, but different tempi are intended to be perceived as the structure develops.

Regarding musical form, I exploited the Arabic models and modes of behaviour but attempted, at all cost, to avoid employing pre-established Arabic forms. This approach has gradually evolved and it can be only observed in the later compositions.

Spiritually, the concepts of the otherness, ambiguity and illusion were my main guides. These concepts were inspired by the Arabic medieval writings of al-Farabi and the practices of the medieval Sufi Orders.

# Table of Contents

	Page
Introduction	3
Commentaries	5
Individuus	6
Retuning the Sound of Time (Time Deconstruction I & II)	11
L'Éthique de la Lumière	16
Le Contredésir	21
La Mémoire et l'Inconnu	26
Conclusion	30
Musical examples	31
Individuus	32
Retuning the Sound of Time (Time Deconstruction I & II)	37
L'Éthique de la Lumière	41
Le Contredésir	44
La Mémoire et l'Inconnu	46
Bibliography	48



# Introduction

I must admit that writing commentaries on music is one of the hardest tasks for me, since I regard music as a transcendental art which cannot be described in mere words. Therefore, I decided that my commentaries should focus on some aspects of the musical matter, i.e. the technical procedures used in the formation of a musical corpus.

Since the remainder of my commentaries will treat the technical aspect of the music, I would like to use this introduction as an opportunity to allude briefly to the principal intellectual and spiritual issues which act as the established points of departure and the goals of my compositions.

Being both a Christian Arab and a composer of contemporary Western music, I regard myself as an *other* vis-à-vis the Western and Arabic musical traditions. This otherness (the state of being a cultural outsider in relation to both traditions) is gradually discovered and translated further to technical parameters through the abruptness of modulations in the harmonic pace, the sudden shifts in the dynamics and the kaleidoscopic and multiple readings of a single element. These technical issues make definite allusions to the importance of the “other” as a dialectical element.

Many of these technical procedures are used in all of the pieces. However, I attempted at all costs not to repeat any procedure. I tried to concentrate more on new technical devices which were not exploited earlier and/or which were the fruit of a gradual discovery.

Although my music strongly suggests the use of Arabic musical modes, rhythms, textures, instrumental allusions and temporal illusions, I still believe one should try to listen to the sounds with an objective ear<sup>1</sup>. Our mode of listening, therefore, should attempt to divorce the sound from its usual sensual level and exchange the quotidian realm of sonic perception for the discovery of higher truths.

The compositions are chronologically ordered. They exhibit an increasing tendency to draw on the more characteristic elements of Arabic music, especially the use of the interval of 3/4 tone – *sika* (the Arabic interval *par excellence*) and the *oud* (Arabic lute) as a soloist. The compositions also tend more and more to obey the psychological norms of Arabic musical behaviour. This is not to be confused with the use of Arabic musical forms, something which I tried to avoid at all cost.

Each commentary is divided into sub-headings which encompass a general description of the piece, and three levels of structure: pitch, rhythm and time. Some remarks on instrumentation are included for certain pieces.

---

<sup>1</sup> Without pre-determined cultural associations.

# Commentaries

# Individuus

## General description

The subject of *Individuus* is the capability of the individual to change the collective. In this sense, the 'wrong' notes of the individual become the essence of the modulation of the collective. The piece is based on a *quasi concertante* form; each of the instruments becomes a soloist for a short while.

Towards its conclusion, the composition has two instances of parody: music tradition has neglected the solo viola in its repertoire; in *Individuus*, this is reflected by having the last note of the piece played by the viola alone as a 'neglected' solo. In Latin, 'individuus' has two meanings: 'the state of being separated from the collective' (in this case, acting as a soloist) and 'indivisible'. A musical 'indivisible' (with reference to pitch) is, of course, a unison; the individual (indivisible) therefore becomes, ironically, another sort of a collective experience!

## Pitch structure

The pitch structure is based on the Arabic modes (*maqamat*) which do not include the 3/4 tone interval. Their tone centres follow an ascending structure of thirds: C, E, G, B, D. The selected modes do not take the form of block-like juxtapositions with modulations in between them. Rather, the modulations take place by imposing 'wrong' or foreign notes (notes outside the established mode) which break the stasis of the harmony and force the mode to modulate continuously. The process of selecting these 'wrong' pitches is not an arbitrary one. They are chosen in order to stand out from the general harmonic pace, on the one hand; on the other hand,

their choice establishes a degree of homogeneity (a discordant yet still-harmonious situation, analogous to the Latin expression 'Discordia concors'). In other words, they are the 'right "wrong" notes', to use the terminology of Louis Andriessen. Such situations can be observed in various instruments as each becomes the 'outsider', while acting as an individual soloist. Example 1 shows a reduction of some of the modalities against which the right 'wrong' notes stand out. These foreign pitches enter through the use of 'forbidden' tones after a certain modality has already been established. It is worth noticing that the 'wrong' notes in this piece do not function in any sense as a complementary set, as in serial musical procedures.

The vertical chordal element is formed from adjacent notes (relying on the principle of stepwise motion, which forms the basis of Arabic music theory, using trichords, tetrachords and pentachords). Sometimes the chordal component is expanded to include all seven pitches of a certain mode, and sometimes it is reduced to only two pitches. Very rarely, this rule is set aside in the quest for richer sonorities. Example 2 illustrates some of the chordal processes mentioned above.

The melodic element is based on 'hidden polyphony'. The latter employs stepwise motion, adhering to a characteristic feature of Arabic melodic writing. This stepwise motion can also be observed in the accompanying contrapuntal figures as an outward marker of the hidden polyphonic stepwise structures. Example 3 illustrates this technique.

## **Rhythmic structure**

The selected rhythmic values adhere to the original form of the Fibonacci series (with its concomitant multiples and factors).<sup>2</sup> Each rhythmic value can have many different interpretations (Example 4). Sometimes the Fibonacci structure is changed slightly for certain practical or aesthetic reasons.

The rhythmic structure as well as the thematic motives are closely related to the character and the behaviour of the instruments (with each having an opportunity to be a soloist). The piano is marked *energico*, the clarinet *scherzando* and the horn *maestoso*, while the bassoon has the direction *lamentoso*. Example 5 juxtaposes and compares segments of different rhythmic and thematic motives, according to their connections with the instrumentation. It is important to note that, despite their differences, they all share one rhythmic motive which establishes a common affinity between them. These instrumental characters are projected, firstly, onto the general collective ambience, and are then reflected briefly. This can be observed in the section *ritmico energico* (mm.79-91).

## **Temporal structure**

*Individuus* is based on one metronome marking and almost exclusively on one time signature, 2/4. It is one of the first pieces I have written where I restricted myself to composing with one metrical unit rather than developing and/or juxtaposing different time relationships. The composition avoids acceleration and retardation signs (it twice uses fermatas, in mm.47 & 126). However, the composition alludes to different illusory temporal perceptions. This effect is created by the structuring of the

---

<sup>2</sup> 1, 2, 3, 5, 8, 13, 21 ... Each term is the sum of the two preceding terms:  $a, b, c, d$  where  $c = a + b, d = b + c$ , etc.



rhythmic values, where their intensification leads to the illusion of acceleration (rehearsal mark H), while their liquidation leads to the perception of an illusory slowing down (rehearsal mark C). The illusionary juxtaposition of temporal motion is also used to enhance the perception of different meters being employed, though this is not, in fact, the case (rehearsal marks K & L).

Occasional changes of time signature ( $3/8$ ,  $5/8$ ,  $3/4$ ) are used in order to avoid a certain rhythmic predictability, and/or for aesthetic and structural reasons. The opening two measures can serve as an illustration.

# Retuning the Sound of Time

## (Time Deconstruction I & II)

### General description

*Retuning the Sound of Time* is inspired by the deconstruction philosophy of Jacques Derrida. The piece is about challenging the perception of temporal metamorphosis in music. In addition to composed accelerations and retardations in rhythm, this approach relies on harmony, heterochrony, silence, textural condensation and liquidation in order to manipulate one's usual sense of temporal perception. These techniques were inspired by the idea of the *Idraj* (gradation), taken from the writings of the tenth-century Arabic theorist al-Farabi.<sup>3</sup> The gradation idea reveals that a progressive division in the number of the beats inside one fixed unit of time can create an illusion of acceleration.

The piece is, therefore, based on one temporal unit, i.e. one metronome marking, and uses almost exclusively one time signature, without any acceleration, retardation signs or fermatas. It is worth noting that an occasional change of time signatures takes place, due to structural and practical reasons only. The change takes place in the number of beats while the rhythmic value always remains the same (quarter note/crotchet), so there is no change in the basic pulse or 'tactus' which underlies the structure (which is the case in all my pieces since December 2003).

---

<sup>3</sup> C.f. George Sawa, 'Theories of Rhythm and Meter in the Medieval Middle East', *The Garland Encyclopedia of World Music, Vol. VI, The Middle East* (2002), p. 392.



## **Pitch structure**

*Time Deconstruction I* follows a prolongation of the Arabic symmetrical mode, *Hijaz Kar*, which constitutes the opening and the closing mode of the piece (though in different transpositions). The prolongation is achieved through the use of a referential tone centre, C, around which the other pitches are prolonged symmetrically.

*Time Deconstruction II* follows a different type of prolongation, which is based on a cycle of intervals of minor seconds and major thirds (25 tone centres) concluding with the initial tone centre, F. This prolongation can also be interpreted as a sequence of prolonged whole-tone scales based on a group of four notes (structured in an arch shape using the following intervals: minor second, major third, minor second), which interact with each other. Example 6 shows the prolongation processes of the two pieces.

The chosen intervals (the minor second and the major third) are stressed in the melodic writing as a projection of the general structure of the piece. Example 7 illustrates some melodic fragments which stress these intervals. The melodic writing adheres to the principle of 'hidden polyphony', based on the stepwise motion of different melodic segments, as was the case in *Individuus*.

Both *Time Deconstructions* are based on the Arabic modalities which have no 3/4 tone interval. Some of their modulations are formed by abrupt juxtapositions, using modes which have few tones in common with the modes which precede or follow them. Other modulations are achieved gradually by retaining a large number of common tones while progressively changing other pitches until the following mode is reached. Example 8 illustrates both types of modulation.

## Rhythmic and temporal structures

*Time Deconstruction I* confronts the question of illusory temporal motion with different approaches. The use of fluctuating rhythmic values (in the opening section, played by the strings) exemplifies one approach which is employed in the piece. In measure 24, by contrast, textural intensification serves as the means for achieving the effect of acceleration.

In the section *ritmico meccanico* (mm.25-44), the use of the wood-blocks' pulsation serves to establish a new illusory speed.<sup>4</sup> Measure 29 illustrates a gradation<sup>5</sup> in the wood blocks. It creates a *mirage* of acceleration via its use of further internal divisions of the beat (an intensification process). This 'acceleration' is stressed in one's perception further due to the sudden juxtaposition of a 'slow' rhythmic figuration in m.28 against the gradative heterochronic rhythmic pattern mentioned above. Example 9 illustrates this technique. I believe that the fierce and short *crescendo* of the brass in m.28 (with the punctuation of the fast rhythmic pattern of timpani and tom-toms) also helps one's perception of the sudden shift mentioned above.

In mm.30-31, an illusory retardation is achieved through the interaction of various elements: firstly, the rhythmic retardation of the wood-blocks, bassoons and piano, and secondly, the use of long *crescendi* in the brass heard in relation to the previous *crescendi*, which were short (mm.27, 28). The stasis in the melodic line (in

---

<sup>4</sup> This particular use of wood-blocks is taken from Louis Andriessen's piece: *De Snelheid* (Velocity). It is intended as a commentary on his piece. His wood-blocks accelerate all the way through while mine fluctuate between speed and slowness until they eventually 'derail'.

<sup>5</sup> I use the term 'gradation' after the terminology of al-Farabi - instead of - 'polyrhythms' since the former implies a further division within one fixed unit of time, while the latter has broader implications; some of these would imply using superimpositions of different tempi, a concept which is not relevant to my approach. Another term which might be appropriate is 'heterochrony' since it implies an equivalent-yet-different coexistence of two units of time working simultaneously.

the double basses and piccolo, m.31) enhances the interaction of these elements in creating the illusion of temporal retardation.

By contrast, the melodic activity and rhythmic unity (m.34) combined with the textural condensation in the strings, the rhythmic intensification in the woodwinds' pattern (mm.33-34), the rhythmically composed acceleration in the piano and the gradation in the wood-blocks pulsation allows the music to create the effect of acceleration.

At rehearsal mark J, the violas' *col legno battuto* joined later by cellos, double basses and snare drum offers a 'pseudo-equivalent' to the wood-blocks' pulsing figure. They use slightly 'distorted' values of pulsation, suggesting that 'real' time cannot sustain itself anymore, and that (analogously) the hands of our watches are under the influence of a spatially suspended atmosphere where our sense of time no longer follows the regular rules of pulsation. The pseudo-pulsation of *col legno battuto* uses alternatively the values of the Fibonacci series (2, 3, 5) and/or their multiples. Example 10 illustrates this procedure. As is the case of all my other compositions, the Fibonacci series dictates the rhythmic values of both *Time Deconstructions*.

*Time Deconstruction II* establishes a connection between its intervallically-based cyclic prolongation and the Fibonacci series. It uses two (main) intervals, the minor second and the major third, and it prolongs 25 tone centres (25 being a multiple of 5).

The rhythmic and temporal structure of *Time Deconstruction II* follows some of the processes referred to earlier. Textural condensation as a means of acceleration can be observed in m.132, and at rehearsal marks R and S.

Retardation by means of a gradual augmentation of rhythmic values (composed retardation) can be observed in the brass section in m.138. Another type of retardation can be found in mm.174-179. It is due to the integration of silences. The length of the silences is gradually augmented (according to the Fibonacci series); this affects the perception of speed in the piece and creates a deceptive sense of retardation, leading to the *lamentoso* section. Another means of retardation is found in m.244, where it is achieved by simply sustaining notes, thus creating a static entity where no activity (harmonic, textural, or rhythmic) is taking place.

### **Some remarks on instrumentation**

Some allusions to Arabic instruments are integrated into the beginning and the end of the *Time Deconstruction I*. The Arabic way of playing the *Riqq* (tambourine) is conveyed through the use of three quasi-pointillistic registers (matching the three types of attacks used in all Arabic rhythms, which are illustrated in Example 11). This can be observed in the vibraphone, marimba, harp, piano, and pizzicato strings, whilst occasionally tambourine and stopped French horn are added to them as an evocation of the tambourine's jingles (mm.5-10 for instance). Another allusion is made to the *Qanun*<sup>6</sup> through the melodic 'marriage' of vibraphone, celesta, harp and glockenspiel (rehearsal mark H).

---

<sup>6</sup> An Arabic stringed instrument which is similar in sound to the zither, and is played with special kind of plectrum.

In *Time Deconstruction II*, half of the orchestra is muted throughout. The section *lamentoso* (rehearsal marks U-Z) features only the muted instruments. Towards the end of the piece, the muted instruments are asked to remove their mutes as a symbol of liberation (rehearsal mark DD). The first trombone remains muted, nevertheless, as an act of defiance!



# L'Éthique de la Lumière

## General description

The piece was inspired by the writings of the philosopher Emmanuel Levinas which stress different concepts of mystery, otherness and symbolism related to the theme of light.

In some sections, the composition attempts to translate the type of Arabic calligraphy known as *al-Thuth* into musical form. *al-Thuth*'s structure is interwoven with its own ornamentation, creating a complex degree of sophistication. The same happens, musically, through the creation of contrapuntal and rhythmic lines which illustrate the basic melodic structure (mm.42-65).<sup>7</sup>

## Pitch structure

Two prolongations form the underlying structure of the piece. The first is based on whole-tone scales, while the second is based on a chromatic set which acts as a bridge between the two whole-tone hexachords (Example 12). The choice of these two prolongations is closely related to the theme of light and its opposite, darkness. Sometimes, for the sake of a longer time span of harsher and more angular character, the chromatic progression is expanded to include a larger number of notes.

In addition to the use of non micro-tonal Arabic *maqamat*, the piece uses two Arabic scales which have the interval of a 3/4 tone, namely, *Huzam* (mm.77-92) and *Saba* (mm.102-125). Example 13 illustrates these two scales in their original forms.

---

<sup>7</sup> *Al-Thuth* type of calligraphy can be seen at the end of this chapter, page 18.

Due to the use of an extended form of *Huzam*, a new treatment of internal pitch structures emerges, based on a complex web of symmetry and 'shadows' (Example 14). Each pitch can have more than one 'shadow' (i.e. a pitch which originated via symmetry from a certain pitch and which establish reflections – mirrors – to the original pitch). This phenomena of 'shadows' permits a wide variety of continuous tone substitutions and kaleidoscopic readings of the same pitches.

The melodic writing is based on the technique of 'hidden polyphony' referred to above.

Abrupt modulations have a very significant role in this composition. Most of the modulations are based on introducing, abruptly, scales with foreign tones ('forbidden' tones), i.e. pitches which were not used in a previous passage. The result is a sudden shift in the harmony with a rapid increase in harmonic rhythm, thereby creating an illusion of metric acceleration. The fastest pace of harmonic rhythm (using these abrupt modulations) takes place between mm.67-71. Example 15 illustrates the different relationships of the scales to each other, together with their relative rhythmic values, which diminish gradually.

The end of the piece offers a similar case of abrupt juxtapositions of harmonic 'blocks'; each is associated with the contrasting character conveyed via the instrumentation (mm.184 vs. 185 and 190 vs. 191).

The vertical construction is based on the stepwise structure of trichords and tetrachords explained earlier. Exceptions are less frequent than in earlier pieces,<sup>8</sup> and they are justified only on aesthetic grounds. For instance, an exception occurs toward the end in m.185 (Example 16).

### **Rhythmic and temporal structure**

As in the previous pieces, the Fibonacci series determines the rhythmic values. The gradual diminution of rhythmic values (combined with the harmonic rhythm and textural condensations) creates illusionary accelerations of tempo (mm.67-71). One metronome marking and time signatures which have the same underlying pulse are used, but various temporal motions are perceived. This is due to the use and/or interaction of various elements (some of which have been already explained). These include heterophony (piano and vibraphone mm.144-147) which contains the gradation phenomena, textural condensations (rehearsal mark C) or liquidations, the integration of silence (mm.151-153) and harmonic rate of modulations mentioned above.

### **Some remarks on instrumentation**

The piece alludes to timbral depictions of certain Arabic instruments through the interaction of different Western instruments. For instance, clarinet, marimba and chordal string *pizzicati* represent the *oud* (mm.131-137); oboe and trumpet, the *mizmar sa'idi*<sup>9</sup> (mm.139-143); heterophonic patterns in piano and vibraphone, the *qanun* (mm.144-147).

---

<sup>8</sup> C.f. p. 2 above.

<sup>9</sup> *Mizmar sai'di* is an instrument similar in its sounding to an oboe. It exists mostly in the Egypt.



The instrumentation aims to achieve timbral voice-leading through the marriage of various colours and registers of different instruments.

*Al-Thulth* calligraphy

"If you give thanks, I will give you more".  
(From the Qur'an, Surah: 14, Ibrahim, Verse: 7)





# Le Contredésir

## General description

The piece was inspired by Sufi ascetic practices dating from the thirteenth century. It strives to translate the concept of “acting against desire” through various musical parameters. The composition explores different approaches to modality using – predominantly – Arabic scales which have the interval of a  $\frac{3}{4}$  tone. In this piece, Arabic musical models were followed, including an opening with a quasi-improvisatory lyrical ambience (mm.1-32), an imitation of the *riqq* (tambourine) (mm.23-24 & rehearsal mark H), an oriental church antiphonal dialogue between solo psalmodic singing and collective refrain (mm.34-38), and the dance and ecstatic culmination of Sufi rituals (rehearsal marks M-O).

## Pitch structure

*Le Contredésir* follows a prolongation of three tone centres (G, C, E<sup>10</sup>/E). Each tone centre is associated always with one of the three instruments which acts as a soloist (clarinet = G, cello = C, French horn = E<sup>10</sup>/E). However, each time the tone centre of a particular instrument occurs, different modalities are used.

The modality is, mostly, treated in three ways: firstly, as a static foundation where no modulation occurs (mm.1-14, 160-175). Secondly, it occurs as a tetrachordal framework within which modulations take place, thus allowing a range of different tetrachords to be employed, while retaining a common tone centre (mm.52-64).

---

<sup>10</sup> A notation of  $\frac{3}{4}$  tone.

Thirdly, it is manifested as a continuous metamorphosis when subjected to a rapidly changing series of modulations (mm.127-128, 138-139).

Within static areas, the different modalities are related to each other by a symmetrical retrograde-inversion relationship.<sup>11</sup> For instance, the opening mode, with the clarinet as the featured solo instrument (mm.1-14), is the retrograde-inversion of the following mode (in a transposition) featuring the cello as a soloist (mm.16-30). This is illustrated in Example 17-A. The “two” selected modes encompass all twelve chromatic pitches (substituting B and A flat for B and A quarter-tone flat). Two tone centres are stressed by virtue of their repetition, C & G; this underlines their structural significance for the piece, as mentioned earlier.

This projection (reflection) of one mode to another is balanced through the use of a mode which contains the retrograde-inversion within itself; this is played by the French horn as a soloist (mm.33-50), as shown in Example 17-B.

The continuous tetrachordal deconstruction features the second principal technique employed with Arabic modes. This tetrachordal element is stressed here since the modes are created – originally – via the union of similar or different tetrachords.<sup>12</sup> This technique results in an internal metamorphosis which contrasts with/acts as a foil to the static use of modality encountered earlier. Example 18 demonstrates some of the internal tetrachordal deconstructions used in this piece (mm.52- 64).

---

<sup>11</sup> Actually all Arabic modes are related and spring from the retrograde-inversion relationship either by virtue of having this structure inside the mode itself or by projecting the retrograde-inversion structure onto another mode.

<sup>12</sup> C.f. p. 2 above.

The melodic writing is based on hidden polyphony and on a complex web of 'tone shadows'. The latter are the product of various symmetrical relationships associated with the modes involved and the degree of symmetry they exhibit in their original forms.

Abrupt modulation continues to occur at certain moments in the piece (mm. 150 vs. 151, 158 vs. 160). Some of these modulations are achieved through the use of 'wrong' notes (those which are foreign to the mode) as a means of breaking the pre-established modality (F in horn m. 14; E<sub>a</sub> unison in m. 32; the final E in unison).

Although vertical chords are generated from the stepwise motion rule referred to earlier, there are a few exceptions. Example 19 illustrates some of them.

### **Rhythmic structure**

As in my previous compositions, the Fibonacci series governs the selection of the rhythmic values of the piece. This time, the Fibonacci series results from the use of an Arabic rhythm, *sama'i thaqeel*. This rhythm contains ten eighth-notes units which are distributed in an array of kaleidoscopic structures based on the Fibonacci series. Example 20 illustrates the original form of the rhythm and its various inherent Fibonacci structures.<sup>13</sup>

---

<sup>13</sup> *Sama'i thaqeel* contains 10 eighth-note beats divided into two groups of 5 beats, which are further subdivided into 3, 2 and 2, 3. Another reading of this rhythm would be through investigating the beats on which the *dum* takes place. It takes place on the first, sixth and seventh beats, which are in themselves an equivalent structure to the Fibonacci series (1, 6, 7). The *tak* beats take place symmetrically on the fourth and eighth (both multiples of the number 2). In addition, it should be noted that the rests' (*es'*) overall number is 5, the *dums'* is 3, while the *taks'* overall is 2. This forms, therefore, a further example of the Fibonacci series, i.e. 2, 3, 5.

Since this rhythm – as in all Arabic rhythms – contains three basic structures, they are identified through registral and timbral differentiation.<sup>14</sup> *Pizzicato* or *staccato* in the bass register stands for *dum*; *pizzicato*, *staccato* or slap tongue in the middle register for *tak*. *Ricochet sul ponticello* for the cello or stopped French horn played *portato* represents the jingles of a tambourine, which are usually used in Arabic performances in order to stand for the third rhythmic unit, namely, *es*, which is the equivalent of a rest (period of silence).

In order to avoid literal repetitions of the *sama'i thaqeel* rhythm, a system of permutations was developed, which allowed the three basic units of the rhythm to be maintained. The permutations extend over mm.51-90; some of them are shown in Example 21.

### **Temporal structure**

The temporal structure adheres to the principles described in the previous pieces: one metronome marking, time signatures that are multiples of the same basic pulse, and illusory accelerations and retardations which can be perceived due to the elements already explained. However, mm.103-106 show an additional element which adds to the illusion of acceleration, namely, the gradual diminution of the rhythmic groupings of the cello. Example 22 clarifies this idea. Adding the textural condensation of clarinet to the gradual diminutions in these rhythmic groupings strengthens the perception of acceleration. Nevertheless, listening to the cello part

---

<sup>14</sup> C.f. the basic three units of Arabic rhythm in example 11.

alone can demonstrate its potential to convey the illusory perception of acceleration without relying on any additional element (Example 22).<sup>15</sup>

---

<sup>15</sup> Notice that the number of groupings is selected according to the Fibonacci series.



# La Mémoire et l'Inconnu

## (Concerto for Oud and Ensemble)

### General description

'La Mémoire et l'Inconnu' can be understood as my gradual recognition of the futility of trying to establish my own sound-world by adhering to my previous findings. I was imprisoned by my memories and could not aspire towards new discoveries. The first third of the piece shows the process of adhering to my previous findings, which function here as memories that could not go beyond themselves. The other two thirds (starting at *Tenebroso*, m.93) establish a transcendental experience reflecting on the role of memory. Every moment in the piece establishes a memory and an unknown simultaneously; rethinking the past while holding a tension for the unknown future. A few memories of my previous pieces were included as gestures, not as quotations, stressing the dichotomy between distant and close memories.

Furthermore, the piece uses a Christian theme, the struggle between light and darkness, symbolized by the use of low versus high registers; the resurrection through passing the experience of death. The piece uses also the *oud* (Arabic lute) as a soloist. The *oud* undergoes a similar experience of struggle between high and low registers and experiences a metaphoric death and resurrection. The term *Cadenza memore* (a cadence which remembers) was used in order to stress the role of cadence (in this particular piece) as an experience of reminiscence.



## Pitch structure

The composition makes use of Arabic modes which have regular intervals and ones which have micro-tonal intervals. The modes are explored in three different ways. Firstly, as open areas where the material keeps moving from within while the modes continuously modulate. Secondly, modes were fragmented to form tetrachords. The latter were treated as sets with kaleidoscopic visions of their traditional forms (prime (P), inversion (I), retrograde (R), retrograde-inversion (RI) and their various transpositions (T)). These kaleidoscopic visions depend on the set's motion (ascending and/or descending). Example 23 shows some of the set procedures used in the piece where each appearance of the set encompasses multiple visions and various explanations enhancing, therefore, the relationships between the 'multiple' and the 'one'. Thirdly, the mode are fractured into smaller cells, ranging from tetrachords to a single note (m.112). Some of the tetrachords were deconstructed (a procedure reminiscent of my piece *Le Contredésir*; see example 18) by a gradual metamorphosis of their pitch structures (opening of *Cadenza memore*, mm.240-249).

A prolongation of perfect fifths (with its retrograde) governs the general structure of the piece C-G-D-A-E-B-F#-B-E-A-D-G-C. Following a structural model of Bartok, a stress is made on tone centres C-F# at the beginning and at the centre of the piece (rehearsal mark R). The pitch F# is omitted at the very end, leaving C to triumph.

It worth noticing the use – for the first time in my compositions – of the interval of  $1+1/4$  tone. This is inspired from the Arabic *maqam* by the name of *Musta'ar* which begins with this interval (Example 24). This can be observed in mm.123-124.

## **Rhythmic and temporal structures**

As in all previous pieces, the Fibonacci series was used to construct the rhythmic figures in the piece. In addition to the use of the rhythm *samai' thaqeel* explained earlier, an Arabic thirteen eighth-note rhythm, by the name of *zarafat* was used to establish further connection to the Fibonacci series. Example 25 illustrates the rhythm with its internal divisions which spring out of the Fibonacci sequence. It is worth noticing that the rhythm was used also in various rotations, similar in construction to the rotation of the ten eighth-note rhythm, as explained earlier.

As in all previous pieces, the piece uses one 'tactus' (one metronome mark and almost exclusively one time signature) while creating the perception of various illusory temporal motions.

## **Some remarks on instrumentation**

In some passages, the composition tries to treat the Western ensemble as an Arabic *Takht*.<sup>16</sup> For instance, from rehearsal mark C-G, the trumpet (with harmon mute), stopped horn, *sul ponticello* in cello and in viola serve as an extension to the jingles of the tambourine, while the *pizzicato* of the strings in two registers with the help of the bongos extends the two other rhythmic units (*dum* and *tak*).<sup>17</sup>

The use of the *bandir* (frame drum) functions as a memory from my piece *L'Éthique de la Lumière* while serving as a means of stressing the ritual model

---

<sup>16</sup> *Takht* is the term for a traditional Arabic ensemble. It is usually formed of a *kamanjeh* (violin), *nai* (reed flute), *qanun* (zither), *oud* and *riqq* (tambourine).

<sup>17</sup> C.f. p.16 above.

encountered in the piece in various passages. The two registers used in the harp and the strings' *pizzicato* (rehearsal mark H) serve to imitate the *bandir* mode of playing.

At rehearsal mark H, I make an allusion to the *nai* (reed flute) by assigning the alto flute an important melodic passage using the 3/4 tone interval. An allusion to the *qanun* takes place by uniting heterophonically the harp and the vibraphone (mm.64-78).

In this piece, the instrumentation has a significant symbolic role. For instance, the *luminoso* passages are associated with the harmonics on the strings, high register of harp and triangles. *Ombroso* (shadowy) passages create a shadow to act as foil to a 'luminous' instrument (see trumpet with harmon mute (stem out completely) combined with harp at rehearsal mark S, and the use of maracas in a 'luminous' passage at rehearsal mark AA). The use of the *darbuka* and *bandir* stress the importance of dance as the culmination of rituals associated with Arabic Sufi traditions.

There are several examples of the sounds of traditional Arabic instruments being recreated through Western instruments. A similar interpretation of Arabic colour occurs at rehearsal mark N. The *oud* is re-interpreted by adding a slap tongue on the bass clarinet to each note of the harp's melodic line (referring to the plectrum mode of playing on the *oud*).

In addition, at rehearsal mark GG, the scratch sound of the strings serves as a timbral voice-leading to the guiro which is orchestrated by flutter-tonguing *glissandi* on trombone (using practice mute).

## Conclusion

Having completed these compositions, I believe that there are still many more issues to be discovered in connection with the abstraction of Arabic music into the realm of contemporary Western music. The perception of the intervals of  $\frac{3}{4}$  tone and  $1+\frac{1}{4}$  tone is one of the most interesting topics; this requires further examination.

I believe that music implies requires an act of permanent discovery, since the otherness – in Derrida's words – is what escapes definition when definition is put into place. Therefore, I hope that my dissertation has opened doors rather than fulfilled premises, and I likewise hope that my compositions and analyses have served to unveil the richness of the Arabic musical tradition, leading it to new horizons and inviting further discoveries.

# **Musical examples**

Example 1-A

Mode I, piano solo

mm 10-12

'wrong' notes in clarinet



Example 1-B

Mode II, clarinet solo

mm. 32-36

'wrong' notes in horn



Example 1-C

Mode III, horn solo

mm. 71, 75

'wrong' notes in 1st violin

### Example 2

**opening chord,  
tutti**

**All 7 notes of mode I**

Two staves of music. The top staff is for two violins (two vlins) and a clarinet in B-flat (cl. b). The bottom staff is for a horn and trumpet (hrn. + trpt.) and a bassoon (bsn.). The music is in 2/4 time, key of B-flat major. The melody is a simple, folk-like tune. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The melody is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The melody is written in a simple, folk-like style.

**Piano mm.3-4**

The musical notation shows a sequence of chords across two staves. The first staff contains a pentachord (labeled 'pentachord') and two trichords (labeled 'trichord'). The second staff contains a single note corresponding to the first chord of the pentachord. The notation is in treble clef with a key signature of one sharp (F#).

### Exceptions (piano mm.3-4)

**m.48**

**tetrachord**

Violins (Vlins) and Viola (Vla) musical score. The Violins part is written on a treble clef staff with a key signature of one sharp (F#). The Viola part is written on a bass clef staff with a key signature of one sharp (F#). The score consists of two measures. The first measure contains a half note for the Violins and a half note for the Viola. The second measure contains a half note for the Violins and a half note for the Viola. The Violins part is marked with a '2' above the staff, indicating a second ending or a second measure. The Viola part is marked with a 'Vla' below the staff.

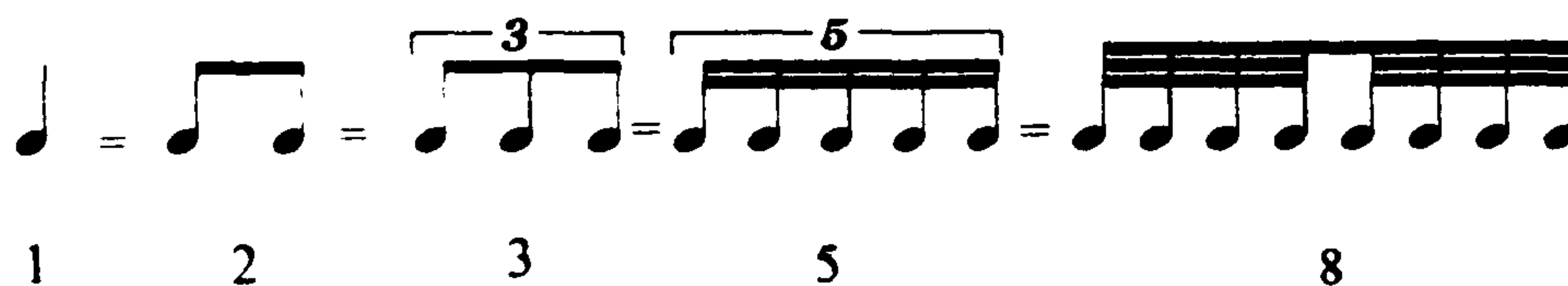


### Example 3

**Clarinet solo (mm.22-25)**

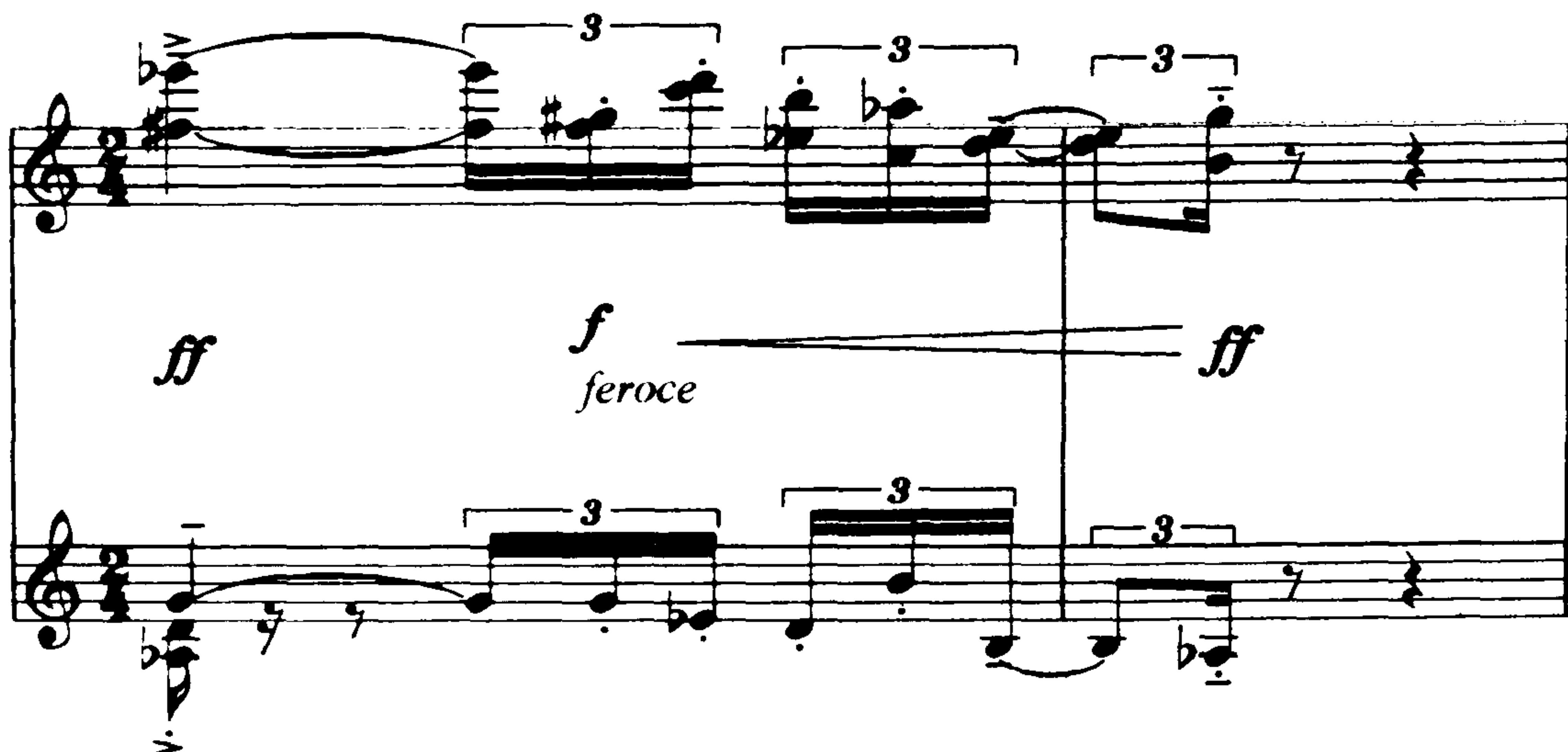


# Example 4

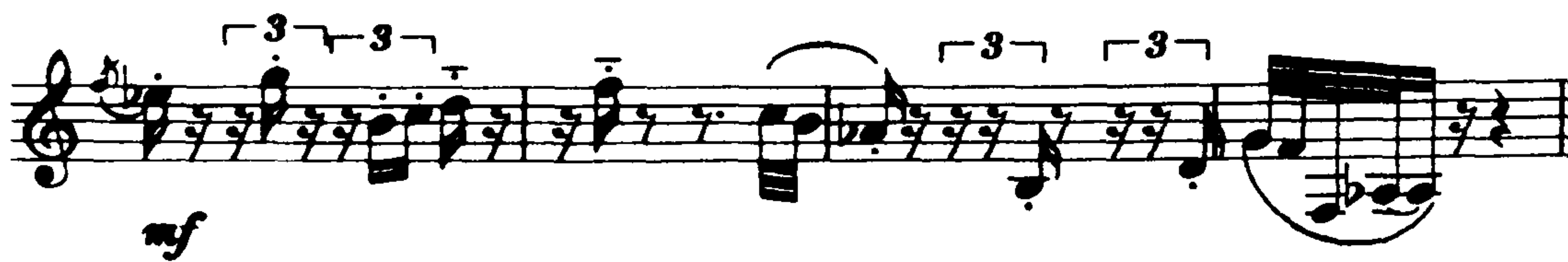


# Example 5

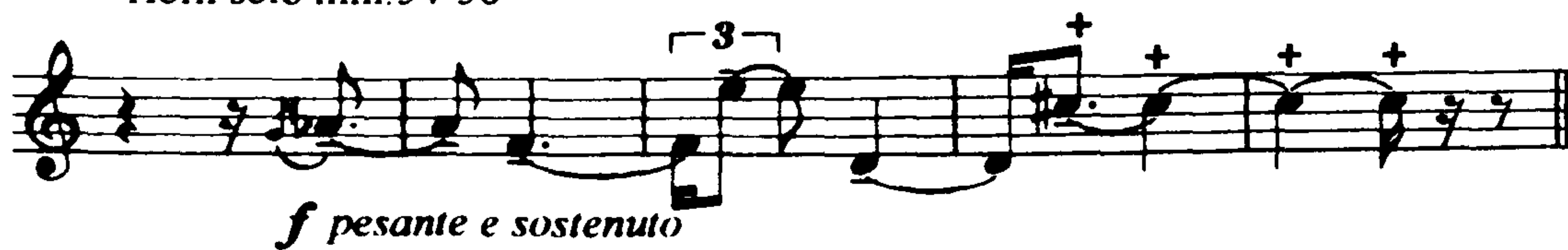
Piano solo mm.3-4



Clarinet solo mm.22-25



Horn solo mm.54-58



## 2 Violins-duo mm.79-80

*fff f*

*fff f*

||

## Bassoon solo mm.103-107

vibr. molto

*ff* legato molto espress.  
e sostenuto

||

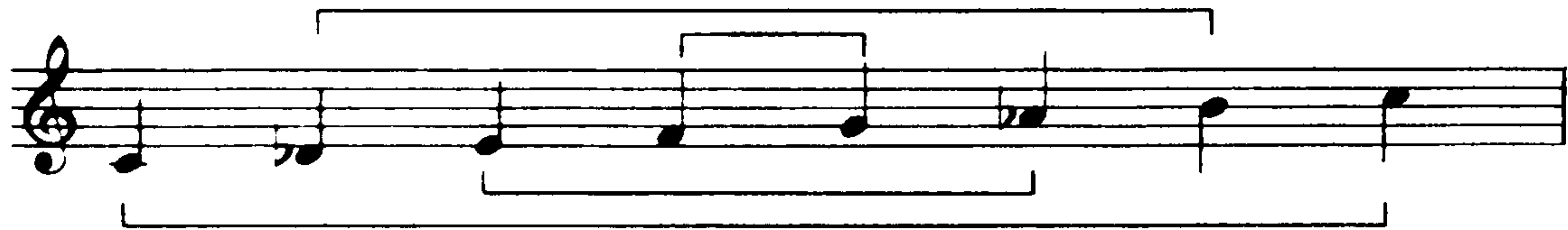
Rhythmic motive shared among all the instruments

# Retuning the Sound of Time

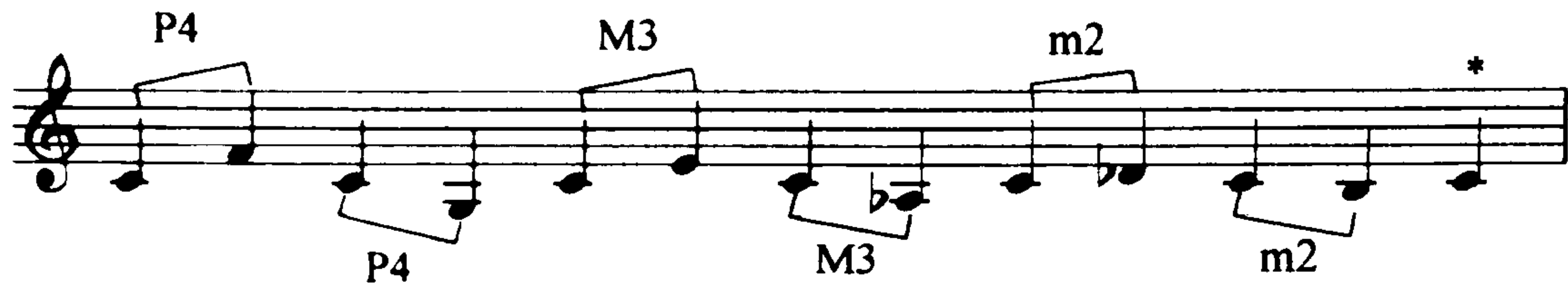
## (Time Deconstruction I & II)

### Example 6

Time Deconstruction I  
(original symmetrical mode)



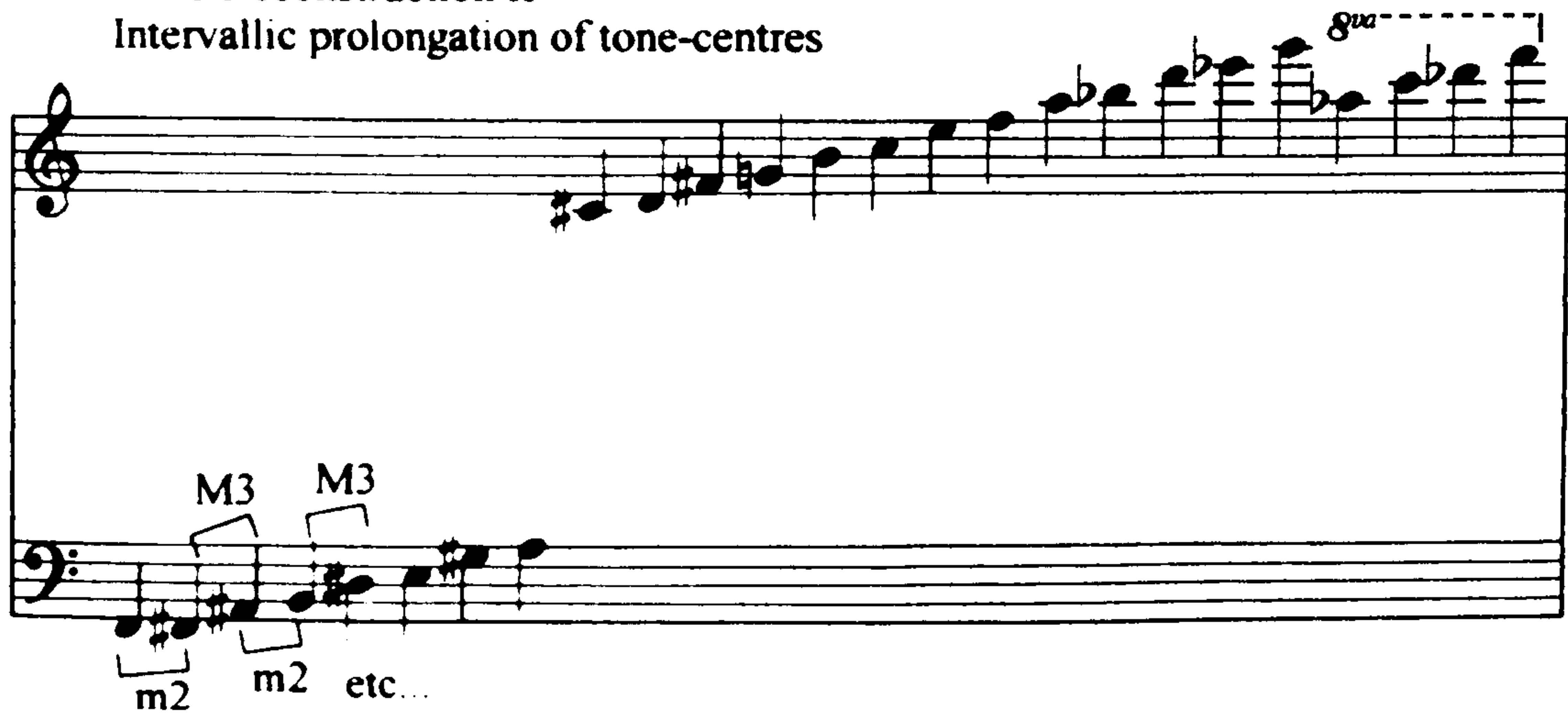
### Symmetrical prolongation of tone centres with referential pitch C



\*The piece ends with B<sub>1</sub> which is considered as an enharmonic to C<sub>2</sub>.

### Time Deconstruction II

Intervallic prolongation of tone-centres



Time Deconstruction II  
Sequential prolongation of overlaid whole-tone scales

m2 M3 m2

This musical score consists of five staves. The top staff features a melodic line with intervals of minor 2nd (m2), major 3rd (M3), and minor 2nd (m2) indicated above it. The subsequent four staves show a series of whole-tone scales, each beginning with a single note and followed by a sequence of notes that form a whole-tone scale. The notes are connected by horizontal lines, suggesting a continuous or overlapping progression of these scales.

Example 7

Projection of the general intervallic structure onto melodic fragments made, mostly, of minor 2nds and major 3rds  
Trombone solo mm. 115-117

This musical score is for a Trombone solo, spanning measures 115 to 117. It consists of two staves. The first staff shows a melodic line with a triplet of eighth notes and a quarter note. The second staff shows a melodic line with a quarter note and a half note. The notes are connected by horizontal lines, suggesting a continuous or overlapping progression of these melodic fragments.

## Example 8

Abrupt juxtaposition as a means of modulation

Time Deconstruction I

m.12

m.13

\*(4 new pitches)

Time Deconstruction II

mm 111-112

m.111

m.112

\*(4 new pitches)

Gradual modulation

Time Deconstruction II mm. 230-231

m.230 (4th beat)

m.231

\*(2 new pitches)



Example 9

Time Deconstruction I, mm.28-29

wood-blocks

4 divisions of the beat    VS.    12 divisions of the beat

Example 10

Time Deconstruction I, mm.73-74

etc

Example 11

3 structural units of Arabic rhythm

dum                      tak                      es

NB. es (rest) is usually filled with shorter ornamental beats

*Sama'i thaqeel* rhythm

dum    es    es    tak    es    dum    dum    tak    es    es

# L'Ethique de la Lumière

## Example 12

Prolongation of progressions

The musical notation for Example 12 is written on a single staff. It begins with a treble clef. The first section, labeled 'whole-tone scale I', consists of a sequence of notes: C4, D4, E4, F#4, G#4, A#4, B4, and C5. This is followed by a 'chromatic bridge' consisting of two descending half-steps: B4 and A#4. The second section, labeled 'whole-tone scale II', starts on A#4 and continues with B4, C5, D5, E5, F#5, G#5, A#5, and B5. This is followed by another 'chromatic bridge' consisting of two ascending half-steps: A#5 and B5. The notation ends with 'etc...' and three more ascending half-steps: C6, D6, and E6. Brackets are used to group the notes of each whole-tone scale and the chromatic bridges.

=

## Example 13

Maqam Huzam

Maqam Saba

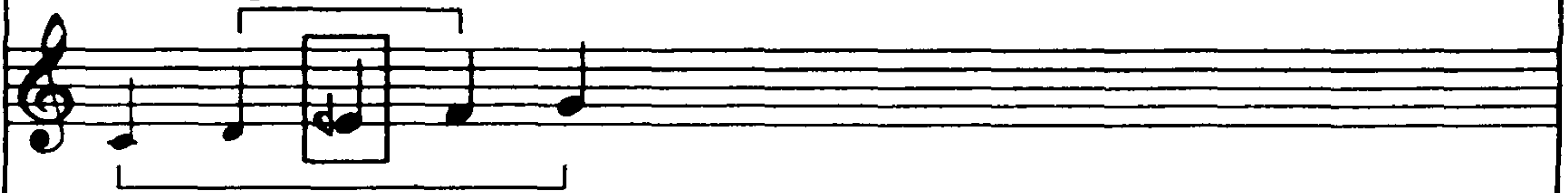
The musical notation for Example 13 is written on a single staff. It begins with a treble clef. The first section, labeled 'Maqam Huzam', consists of a sequence of notes: C4, D4, E4, F#4, G#4, A#4, B4, and C5. This is followed by a double bar line. The second section, labeled 'Maqam Saba', consists of a sequence of notes: C5, B4, A#4, G#4, F#4, E4, D4, and C4. The notation is written in a style that suggests a specific rhythmic pattern, with some notes beamed together.

Example 14-A

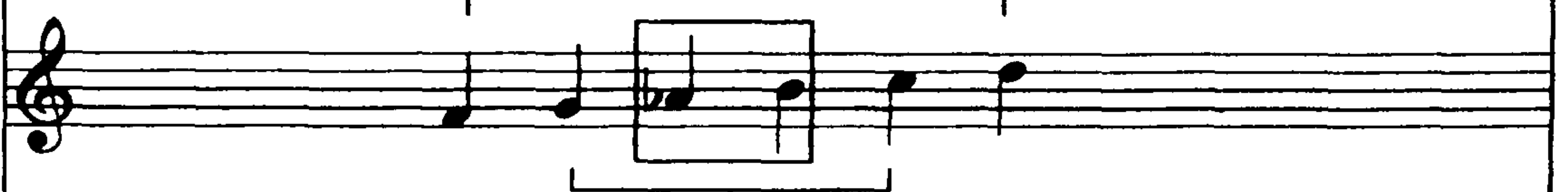
'Shadow' relationships and symmetries between pitches  
in the spatial extension of *maqam Huzam*



Example 14-B



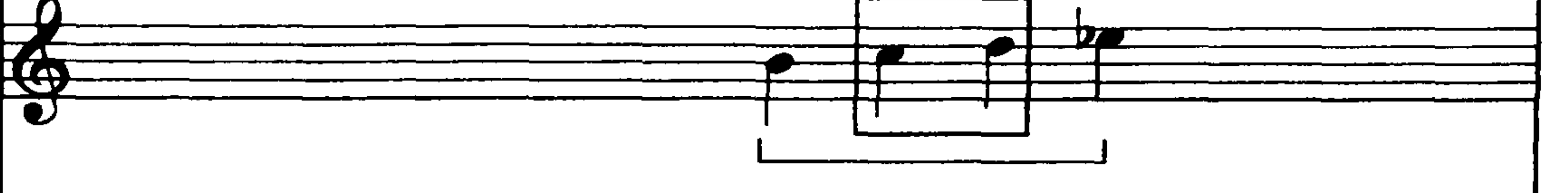
Example 14-C



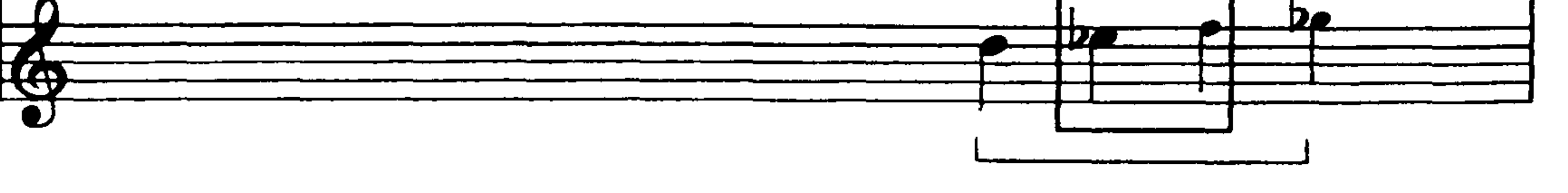
Example 14-D



Example 14-E



Example 14-F



Example 15  
Harmonic rhythm (mm.67-71)

The musical score for Example 15 consists of four staves, each with four measures of music. The notes are written in treble clef with various accidentals (sharps, flats, naturals). Below each measure, there are rhythmic markings: '3 x', '2 x', '1 x', and '3 x' with a triplet bracket for the first staff; '2 x' with a triplet bracket, '1 x' with a triplet bracket, '3 x', and '2 x' for the second staff; '1 x', '3 x' with a triplet bracket, '2 x' with a triplet bracket, and '1 x' with a triplet bracket for the third staff; and '3 x', '2 x', '1 x', and 'end' for the fourth staff. To the left of each staff, there are two parallel diagonal lines.

Example 16  
One vertical exception

A instead of G  
breaking the stepwise  
motion of the tetrachord

The musical score for Example 16 shows a single measure of music in treble clef. The notes are connected by a slur. A bracket above the measure indicates a specific interval. A box highlights a note, with a text annotation 'A instead of G' and 'breaking the stepwise motion of the tetrachord'. To the left of the staff, there is a label 'Tub. Bells'. Below the staff, there is a bass clef and a label 'Tromb. D.Bass C.Bsn'.

# Le Contredésir

## Example 17-A

External symmetrical retrograde-inversion relationship between the modes



\* NB: Sometimes  $\text{Ab}$  is used alternatively for purely aesthetic reasons

## Example 17-B

Internal retrogradable-inversion relationship

(inside the mode itself, rendering it as a non-retrogradable-inversion structure)



## Example 18

Internal tetrachordal deconstruction

m.52

m.56

m.60

m.63



## Example 19

Some vertical chordal exceptions

mm.30-31

m.107

m.145



Example 20

*Sama'i thaqeel* rhythm

Example 20 shows a 10-beat rhythm on a single staff. The first beat is marked with a double bar line and the number 10 above it, and a common time signature 'C' with an 8 below it. The rhythm is divided into two 5-beat phrases. The first phrase has groupings of 3 and 2 beats, with syllables 'dum es es tak es'. The second phrase has groupings of 2 and 3 beats, with syllables 'dum dum tak es es'. Below the staff, a sequence of numbers 1 through 10 is shown, with boxes around 1, 6, and 7, and a dashed line under 4, 5, 6, and 7.

Example 21

Some permutations of *Sama'i thaqeel* rhythm

N.B. *dum* is always the starting unit

Original form 3 2 2 3 2 3 3 2  
& permutations: 3 2 3 2 2 3 2 3  
3 3 2 2 2 2 3 3

Example 22

Cello's rhythmic grouping as a means of simulating acceleration (mm.104-107)

Example 22 shows two staves of musical notation. The first staff is in bass clef with a 2/4 time signature. It features a series of eighth notes grouped into measures of 6, 4, 4, 4, 3, 3, 3, 3, and 3 beats. Below the staff, a bracket groups the first four measures (6+4+4+4) as '3 (x4)' with a musical note icon, and another bracket groups the last five measures (3+3+3+3+3) as '5 (x3)' with a musical note icon. The second staff is also in bass clef and shows a series of eighth notes grouped into measures of 2, 2, 2, 2, 2, 2, 2, and 2 beats. Below the staff, a bracket groups all eight measures as '8 (x2)' with a musical note icon.

## Example 23

Set procedures within the boundaries of  $\underline{C}$ - $\underline{F\sharp}$   
(rehearsal marks S&T)

<p>P I of F R of E RI of B T of C</p>	<p>I of E R of F RI of A T of D</p>	<p>I of H R of G RI of D T of A</p>	<p>I of G R of H RI of C T of B</p>
<p>A <u>Ascending motion</u></p>	<p>B</p>	<p>C</p>	<p>D</p>
<p>I of B R of A RI of F T of G</p>	<p>I of A R of B RI of E T of H</p>	<p>I of D R of C RI of H T of E</p>	<p>I of C R of D RI of G T of F</p>
<p>E <u>Descending motion</u></p>	<p>F</p>	<p>G</p>	<p>H</p>

## Example 24

Maqam Musta'ar

1 + 1/4 tone      3/4 tone

Example 25  
The structure of the *zarafat* rhythm

The diagram illustrates the structure of the *zarafat* rhythm, a 13-unit pattern. The top part shows a musical staff with 13 units. The first unit is a half rest, followed by eighth notes for units 2 through 13. Brackets above the staff group the units into measures: units 2-4 (3 units), 5-6 (2 units), 7-9 (3 units), 10-11 (2 units), and 12-13 (2 units). The bottom part shows a sequence of 13 units, with a vertical line after unit 7. Brackets below the units indicate two 6-unit segments: units 1-6 and units 8-13.

5 3 2 3 2 3

13 8

dum es es tak es es dum es dum dum tak es es

1 2 3 4 5 6 7 8 9 10 11 12 13

6 units 6 units

# Bibliography

*The Garland Encyclopedia of World Music: The Middle East, Vol. VI*, ed. Danielson, Marcus and Reynolds, (New York and London: Routledge, 2002)

Touma Habib Hassan, *The Music of the Arabs* (Portland, Oregon and Cambridge: Amadeus Press 1996)

**SAED HADDAD**

**La Mémoire et l'Inconnu**  
**Concerto for Oud and Ensemble**

**Duration: ca. 17 min.**  
**Februaury, May 2005**



## Instrumentation and Glossary

Alto Flute in G (Piccolo)  
Oboe (English horn)  
Clarinet in Bb (Bass Clarinet in Bb)  
Contrabassoon


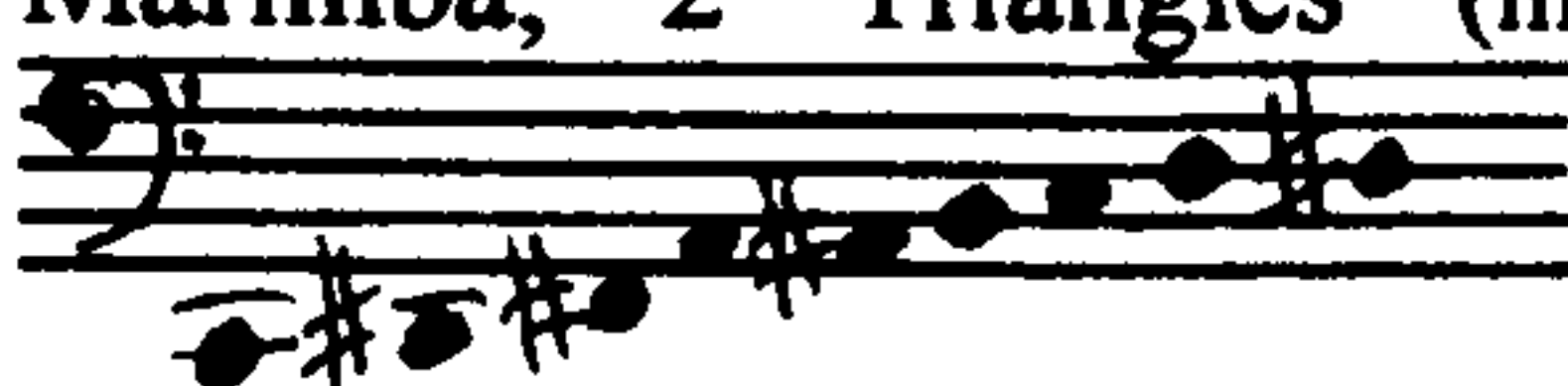
French Horn in F  
Trumpet in C  
Trombone

2 Percussion\*  
Harp

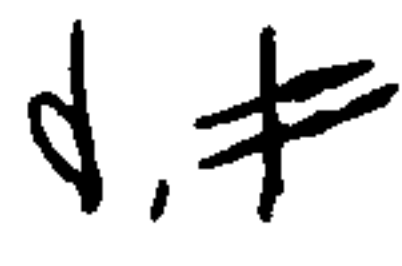


2 Violins  
Viola  
Cello  
Double Bass (5 strings)

### \*Percussion

1<sup>st</sup> Player: Tam-tam, 2 Crotales , Suspended Cymbals (small & large),  
Marimba, 2 Triangles (medium & small), 2 Bongos, Bandir, Tuned Gongs  
, 2 Maracas, Guiro, Tambourine (small).

2<sup>nd</sup> Player: Bass Drum, Crotales , Vibraphone,  
Tambourine (small), Snare Drum (small), Triangle (medium), Darbuka (medium), .

 = lower or higher a tempered  $\frac{1}{4}$  tone (50 cents) creating an exact  $\frac{3}{4}$  tone interval between the lowered note and its neighboring tones; a sound equivalent to Arabic *sika*. The appropriate fingerings have been added to the score (clarinet according to the french system).

- Tremolos, trills & flutter tongue must be played as fast as possible
- Acciaccaturas must be played before the beat; fast but with some flexibility
- French Horn reads bass clef like treble clef

*dedicated to George Benjamin*

**Saad Haddad**

**4**  = 46 sempre alla fine!

**A**

**4** ♩ = 46 sempre alla fine!

**A**

4

Violin I

Violin II

Viola

Violoncello

Double bass

*ppp legatissimo*

*ppp legatissimo*

*ppp legatissimo*

*ppp*

*ppp*

III

IV



10

A. Fl. *mp* *ff* *flz.* *PPP*

Ob. *mf* *ff*

B. Cl. *ff*

Cbn. *ff* *p*

Hn. *f*

Tpt. *mp* *ff* Cup mute off, Harmon mute on; 1/2 stem out

Tbn. *ff*

Perc. Large suspended Cymbal (soft sticks) *f* damp

Perc. Vibraphone (very soft sticks); motor off always *f* *ppp* *legatissimo* *Red.* *Red.* *Red.* *damp* *sim. sempre*

Hp. *f* *fff* *mp* *sim.* *sim.*

Oud. *fff* *mf* *sim.* damp always precisely

Vln I. *fff* *pp* *legatissimo*

Vln II. *fff* *pp* *legatissimo*

Vla. *fff* *pp* *legatissimo*

Vc. *fff* *pp* *legatissimo* *détaché* *pizz.* *mp*

Db. *fff* *pp* *legatissimo* *détaché* *pizz.* *mp*

15

**B**

flz.

ppp

flz.

take clarinet

ppp

sim.

p

p

Hn

Tpt

Tbn

Perc.

Marimba (match oud)

p dolce

sim.

Perc.

Hp

sim.

sim.

Fi

Fi

Oud

**B**

Vln I

Vln II

Vla

pizz.

mp

Vc.

0

sim.

sim.

0

sim.

Db.

sim.



[illegible]



A. Fl. *flz.* *mp*

Ob.

Cl. *flz.* *mp*

Cbn. *mp*

Hr. *p*

Tpt. *flz.* *p* *mp*

Tbn.

Perc. *2 Bongos (with hands)* *mp* *sim.*

Perc. *small Tambourine thumb glass.* *ord.* *p* *sim.*

Hp.

Oud

Vln I

Vln II *ord.*

Vla. *arco sul pont. ricochet* *sim.* *pizz. ord.* *arco sul pont. sim.* *pizz. ord.* *sim.*

Vc. *sim.* *sim.*

Db. *arco* *mp*

24

**D**

A. Fl. *ord.* *mp* *mf* *flz.* *mp* *sim.*

Ob. *f*

Cl. *ord.* *p* *mp* *flz.* *mp*

Cban. *mp*

Hr. *sim.* *sfs* *p* *sim.* *sim.*

Tpt. *sim.* *p* *f* *p*

Tbn. *mp*

Perc. *sim.*

Perc. *pp* *mf* *ord.* *p*

Hp. *mp* *F#, Gb* *sim.* *sim.*

Oud. *mf*

Vln I **D**

Vln II *arco molto sul pont.*

Vla. *pizz. ord.* *mf* *sim.* *arco sul pont.* *mf*

Vc. *arco sul pont.* *mf* *sim.* *pizz. ord.* *sim.*

Db. *mp*



29

A. Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

ord.

mp

f

ff

pp

f sub.

open

mp f sub.

sim.

mp

flz.

f

p

f

sim.

sim.

thumb glass.

ord.

p

sim.

mf

p

sim.

sfz secco

mf

mf

mf

ff

arco molto sul pont.

pizz. ord.

f

mf

ff

sim.

arco, molto sul pont.

pizz. ord.

ff

mf

arco sul pont.

pizz.

f sub.

arco

mp

E

E

E

E

33

A. Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

flz.

ord.

p

mp

f sub.

1  
3  
ord.

flz.

p

mp

thumb  
gliss.

sim.

pp

p

arco sul pont.

sim.

pizz.  
ord.

mf

arco

f sub.

pizz.

ord.

f

mf



36

A. Fl. *mf* *p* *sim.* *f* *pp*

Ob. *mf* *p* *f*

Cl. *mf* *p* *sim.* *f* *pp*

Cbn *f sub.*

Hn *sf* *sim.* *sf*

Tpt *ord.* *sf* *flz.* *mp* *f*

Tbn *sf* *sf* *f* *sim.*

Perc. 2 Triangles *mf*

Perc. *p* *mf*

Hp *sfz secco* *ff*

Oud

Vln I *F*

Vln II

Vla *arco molto sul pont.* *sul pont.* *mf* *molto sul pont.* *pizz. ord.* *mf* *sim.*

Vc. *f* *arco, molto sul pont.* *pizz. ord.* *mf* *arco molto sul pont.* *ord.* *f* *pizz.* *mf*

Db. *sim.* *sfz* *fp*

39

A. Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

*pp*

*sim.*

*pp*

*sim.*

*f*

*p*

*fp*

*pp*

*p*

*ord.*

*flz.*

*ord.*

*pp*

*sim.*

*p*

*f*

*f*

Marimba  
(ord. sticks)

*mf mp*

thumb  
glass.

*ppp*

*pp*

*ord.*

*pp*

*sfz*  
*secco*

*sfz*  
*secco*

*f*

*f*

*arco sul pont.*

*mp*

*pizz.*  
(pos. norm.)

*sfz*  
*secco*

*arco sim.*

*mf*

*pizz.*  
sim.

*sim.*

(ord.)

*mf*

*sim.*

*arco sul pont.*

*mp*

*sim.*

*sfz*  
*secco*

(ord.)

*mf*

*arco*

*fp*

*mp*



[illegible]

45

A. Fl. *ff*

Ob. *ff*

Cl. non vibr. *ff ppp* *ppp* *mp* *ppp* take Bass Clarinet

Cbass *ff*

Hr. *ff* open *pp*

Tpt. *ff*

Tbn. Bucket mute off; Harmon mute on (stem out completely) *ff*

Perc. *ff* edge half way between edge and center *mp poco marcato*

Perc. *f* bisbigliando

Hp. *pp* D<sub>5</sub>

Oud *ff* *mf*

Vln I non vibr. *ff ppp* non vibr.

Vln II *ff ppp* *legatissimo* arco non vibr.

Vla. *ff ppp* pizz. *p*

Vc. pizz. *mp* *sim.*

Db. arco *ff*

H Rituale



49

2  
3  
4  
2  
3

solo cantabile

C

mp espress.

sim.

2  
4

Ob.

ppp-  
possibile

B. Cl.

pp

Cbm.

Hr.

pp

flz.

pp - p

Tpt.

Tbn.

Perc.

sim.

Bass Drum  
ord. sticks

p

Tambourine  
thumb  
glass.

p

sim.

B.D.  
(with hand)

pp

p

Hp.

mp

mf  
poco marcato

mf sim.

G.

Oud.

mp

2  
4

(non vibr.)

Vln I.

ppp  
legatissimo

Vln II.

pizz.

mf  
poco marcato

sim.

Vla.

mp

sim.

mf  
poco marcato

Vc.

mp

III

Db.

I

III

I

p

pp

p

pp

3  
4  
2  
3

I

53

A. Fl.

Ob.

B. Cl.

Cban

Hn

Tpt

Tbn

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

*p*

*mf*

*ppp*  
*possibile*

*f sub.*

*f sub.*

*sim.*

*pp* *p*

*mp*

*sim.*

stop,  
do not articulate!

*p*

*sim.*

*mf*

Ea, Fb

Ci

*mf*

Af, Bb

*sim.*

*mf*

*sim.*

*mf*

*mf sim.*

*arco*

*p* *mp*

*mp*

*IV* stop bow

*sim.*

*IV*

*arco* *IV* stop bow

*mp*

*pp*

*arco I*

*IV*

*p*

58

A. Fl. *flz.* *ord.* *flz.* *sim.* *f*

Ob. *pp*

B. Cl. *f* *pp*

Cbn. *f sub.*

Hn. *sim.* *open* *f sub.* *pp*

Tpt. *p* *mf*

Tbn. *gliss.* *sim.* *f*

Perc. *f*

Perc. *p* *mf*

Hp. *ord.* *sim.* *f* *biabi-giando* *Q, A, Q*

Oud. *mf* *f* *ff* *ff mf sub.*

Vln I. *gliss.* *sim.* *gliss.* *sim.*

Vln II. *sim.* *ff*

Vla. *sim.* *sim.* *III* *sim.* *pizz.*

Vc. *III* *sim.* *pizz.*

Db. *f* *détaché* *IV* *ppp sub.*



**J** Luminoso

62

A. Fl. *ord.* *pp* *ff*

Ob. *pp* *ff*

B. Cl. *ff* *flz.* *ord.* *ppp* *p* *ppp* *ppp*

Cben. *ff* *pp* *mp* *ppp*

Hn. *sfz* *fff* *ppp* *mute on*

Tpt. *sfz* *fff* *p*

Tbn. *sfz* *fff* *stem extended, not removed*

Perc. *ppp* *Marimba (very soft sticks)*

Perc. *ppp* *Vibraphone (match harp)* *p preciso* *Da* *Da* *Da*

Hp. *ord.* *fff secco* *fff sim.* *F#, G#* *mp preciso* *D#, A#*

Oud. *ff sub.* *ff*

**J** Luminoso

Vln I. *sfz* *fff* *arco molto sul pont.*

Vln II. *sfz* *fff* *arco molto sul pont.*

Vla. *sfz* *fff* *arco molto sul pont.* *pizz. ord.* *mp*

Vc. *sfz* *fff* *arco molto sul pont.* *pp* *pizz. ord.* *p*

Db. *(IV)* *stop bow* *pizz.* *mp* *sf* *p*



67

A. Fl. *pp* *p* *ppp* *p* *ppp*

Ob. *pp* *p*

B. Cl. *p* *ppp* echo-tone *ppp*

Cbss. *mp*

Hr. *sim.*

Tpt. *sim.*

Tbn. *sim.*

Perc. *sim.* *fa* *fa* *fa*

Perc. *sim.* *fa* *fa* *fa*

Hp. *sim.* (damp)

Gt.

Oud. *mp*

Vln I. *ord.* *ppp* *pp* *ppp*

Vln II. *ppp* *pp sim.* *IV*

Vla. *ppp* *pp sim.*

Vc. *sim.* *p* *mp*

Db. *arco* *pp* *mp* *ppp*





L

77

A. Fl. *f* *pp quasi echo* *ord* *f* *ppp* *p* *ppp*

Ob. *f* *p* *f*

B. Cl. *f* *echo-tone* *ppp* *ord* *f* *ppp*

Cbn.

Hn. *f* *mute off quickly!* *mf* *f* *open* *ppp*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Perc.

Perc. *Vib* *mf p sim.* *f*

Hp. *f mp sim.* *ff* *Da, Eb, Fi*

Oud.

Vln I. *pizz.* *arco molto sul pont.* *mf* *sim.* *molto sul pont.* *f*

Vln II. *arco sul pont.* *mp* *sim.* *arco molto sul pont.* *mf* *f*

Vla. *arco sul pont. III* *mp* *sim.* *arco molto sul pont.* *mf* *f*

Vc. *arco sul pont.* *mp* *sim.* *pizz. ord.* *mp*

Db.

[illegible]



[illegible]

89

A. Fl.

Ob.

B. Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

flz.

sim.

ord.

damp

small Snare Drum  
hard stick  
(rim-shot)

sfs

secco

molto sul pont.

ord.

sim.

ord.

ord.

sim.

sim.



92

A. Fl.

Ob.

B. Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

4/4

echo-tone

(muted)

Tam-Tam  
(ord. stick)  
damp  
*sffz secco*

Bass Drum (ord. stick)  
*ppp*

*sim.*

*tutta forza secco* Ab, Bb

N

Tenebroso

*molto sul pont.*

*molto sul pont.*

*molto sul pont.*

*sim.*

97

A. Fl.

Ob.

B. Cl.

Cbcl.

Hr.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

slap tongue

echo-tone

sim.

mp

ppp

B.D.

pizz.

pp

sim.

pp

sim.

pp

sim.

pp

103

A. Fl.

Ob.

B. Cl.

Cbn.

Ha.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

sim.

non vibr.

ppp possibile

mute off

Tuned Gong (ord. stick) damp

Small suspended Cymbal (hard stick)

Da, Eb, F#

P

C#

non vibr.

P

(molto sul pont.)

arco non vibr.

sim.

ppp

sim.



110

A. Fl.

Ob.

B. Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I

Vln II

Vla.

Vc.

Db.

fz.

ord.

*pppp possibile*

muted on

B.D.

damp

*ppp*

*sfz saccato*

E♭, G♭, A♭, B♭

(6).....

frozen

arco

*pppp*

*p sub.*

*ppp sub.*

Q

3/4

4/4





[illegible]





[illegible]

138

A. Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud

Vln I

Vln II

Vla.

Vc.

Db.

ord.

mp

p

f

sim.

flz.

ord.

M.S.P.

arco

pizz.

ricochet

T

sim.

ord.

pizz.

sim.



142

A. Fl.

Ob.

Cl.

Cbass

Hr.

Tpt.

Tbn.

Perc.

Perc.

Hp

Oud

Vin I

Vin II

Vla

Vc.

Db.

sim.

flz.

p

flz.

1/2 stacc.

mp

pp

mp

damp

bisbigliando

sim.

arco M.S.P.

pizz. sim.

arco M.S.P.

pizz. ord.

arco M.S.P.

arco molto sul pont.

pizz. ord.



[illegible]

152

A. Fl. *flz.* *ppp* *sim.*

Ob.

Cl. *flz.* *ppp* *sim.*

Cbm.

Hn.

Tpt.

Tbn. *f (pp)* (Practice mute on)

Perc. Tuned Gong (ord. sticks) *ppp*

Perc. Vibraphone very soft sticks *ppp*

Hp. C#, D# *pp*

Oud. *plectrum off* (with fingers) *mf (p) sognatore*

Vln I. *pizz.* *sfz* *sim.* *ord.* *p*

Vln II. *pizz.* *sfz* *sim.* *ord.* *p*

Vla. *pizz.* *pos. norm.* *sim.* *sim.*

Vc. *arco* *sf* *pizz.* *sfz* *arco* *sf* *pp*

Db. *arco* *sf* *pizz.* *sfz*



V

158

A. Fl.

Ob.

Cl.

Cbn.

Hr.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

plectrum on

This block contains the musical score for measures 158 through 161. The instruments listed on the left are A. Fl., Ob., Cl., Cbn., Hr., Tpt., Tbn., Perc., Perc., Hp., and Oud. The score includes various musical notations such as notes, rests, and dynamic markings like *sim.* and *f (pp)*. A rehearsal mark 'V' is placed at the beginning of the section, and the measure number '158' is indicated. The Oud part includes the instruction 'plectrum on'.

V

Vln I

Vln II

Vla

Vcl.

Db.

This block contains the musical score for measures 162 through 165, featuring string instruments. The instruments listed on the left are Vln I, Vln II, Vla, Vcl., and Db. The score includes various musical notations such as notes, rests, and dynamic markings like *f*. A rehearsal mark 'V' is placed at the beginning of the section.

163

A. Fl.

Ob.

Cl.

Cbcl.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

W

2

4

sim.

sim.

sim.

sim.

open

ff

ff

ff

f sub.

Crotals  
(metal sticks)

ff

G<sub>4</sub>

ff

pp

ff

pp

sim.

arco

ff

II

arco

ff

arco

ff

IV

ff

arco

ff

sim.

sim.

(ord.)

sim.

sim.

sim.

sim.

sim.





Tenebroso

167

A. Fl. *flz.*

Ob. *flz.*

Cl. *sim.* *flz.*

Cbn. *flz.*

Hn. *flz.*

Tpt. *flz.*

Tbn. *flz.*

Perc. *ord.* take Piccolo (mute on)

Perc. *ord.* take Bass Clarinet

Perc. *ord.* *pp possibile*

Perc. *ord.* Bucket mute on

Perc. *damp*

Perc. *secco*

Hp. *secco*

Oud. *sim.* *pp* *secco*

Vln I. *sim.* *II* *secco*

Vln II. *sim.* *III* *secco*

Vla. *sim.* *secco*

Vc. *sim.* *sul pont.* *pp sub.*

Db. *pp sub.*

**Tenebroso**

*mute on*

169

A. Fl.

Ob.

B. Cl.

Cbass

Hr.

Tpt.

Tbn.

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

*mf cantabile*

**X**

*ffff*

*pp*

*pp*



173

A. Fl.

Ob.

B. Cl. *flz.* *f* *p* *pp*

Cb. *flz.* *f* *pp possibile*

Hn.

Tpt.

Tbn. *flz.* *f* *pp*

Perc.

Perc.

Hp *scoco* *damp* *Fr, Bt*

Oud *p*

Vln I

Vln II

Vla.

Vc. *pp*

Db. *f* *pp*



Y  
4/4

176

A. Fl.

Ob.

B. Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

*pp*

*ff* *pp*

*sim.*

*flz.*

*ord.*

*mf come sopra*

*pppp*

*ff* *pp*

*sim.*

*fff*  
*secco*

Y  
4/4

184 **Z**

Picc. (mute on) cantabile *ppp lontano* (non cresc.!) *sim.*

Ob.

B. Cl. *sim.* solo cantabile

Cban. *mf espress.*

Hn.

Tpt.

Tbn. *sim.*

Perc. Bass Drum (ord. stick) *sim.*

Hp. *ppp possibile* *sim.* *sim.*

Oud.

**Z**

Vln I (mute on) *ppp* *sim.* *sim.*

Vln II

Vla.

Vc. ord. *pp*

Db. *sim.*

187

Picc. *pppp* possibile *mp cantabile* solo

Ob.

B. Cl.

Chan.

Hn.

Tpt.

Tbn.

Perc. 2 Maracas *pp* Crotales (metal sticks) *f*

Hp. *sim.* Fl, Al *pp*

Oud

Vln I *ppp* *gliss.* *mute off* *AA Ombroso* *gliss.* *pp* *pizz.*

Vln II *pp* *pizz.*

Vla. *pp* *gliss.* *pp*

Vc. *0* *pizz.*

Db. *0* *pizz.* *pp*



191

Picc. *sim.*

Ob.

B. Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc. II

Perc. Triangle *pp*

Hp

Oud *sim.*

Vln I

Vln II *sim.* *arco* *pizz.* *mp* *mf*

Vla

Vc.

Db. *pp*



194

Picc.

Ob.

B. Cl.

Cbass

Hn

Tpt

Tbn.

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

*f*

*pp*

*f non troppo*

*f*

*pp*

*arco*

*pp*

*f*

*pp*

*arco*

*pp*

3/4

2/4

BB

196  $\frac{2}{4}$

Picc. *mp sim.*

Ob.

B. Cl.

Cbn

Hn

Tpt

Tbn.

Perc.

Perc. *pp* *sim.*

Hp

Oud

BB  $\frac{2}{4}$  *sim.*

Vln I

Vln II *mp*

Vla

Vc.

Db.

199

Picc. *f*

Ob.

B. Cl. *pp* *sfpp* *sim.*

Chen. *pp* *sfpp* *sim.*

Hr.

Tpt.

Tbn. *pp* *sfpp* *sim.*

Perc. II

Perc. I. v. *sf* *sim. pesante e secco*

Bass Drum (ord. stick) *damp* *sfz secco damp always as soon as possible* *sim. sempre*

B.D.

Hp *ff* *pp* *sfpp* *pp* *sfpp* *pp*

Ond. *ff*

Vln I *ff* *pp* *sfpp* *sim. sempre*

Vln II *ff* *pizz.* *arco* *pp* *sfpp* *sim. sempre*

Vla. *ff* *arco* *pp* *sfpp* *sim. sempre*

Vc. *ff* *arco* *pp* *sfpp* *sim. sempre*

Db. *pp* *sfpp* *sim.*

take Alto flute

CC



[illegible]



[illegible]

207 Rituale energico

A. Fl.

Ob.

B. Cl.  
take Clarinet  
*ff*

Cbn.

Hr.  
solo  
*f-ff*

Tpt.  
*ff*

Tbn.  
mute off  
*ff*

Perc.  
edge  
half way between edge and center  
edge  
*ff* pesante  
l.v.  
Bandir  
*f p*  
Darbuka (with hands)  
half way between edge and center  
*f p*

Hp.  
*fff possibile*

Oud  
*fff*

DD Rituale energico

Vln I  
*fff*

Vln II  
*fff*

Vla.  
*fff*

Vc.  
*fff*

Db.  
*fff*  
pizz.  
*f pesante*



212

A. Fl. *solo* *f*

Ob.

Cl. *solo* *f*

Cbn. *sim.* *f* *mf* *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. *f*

Perc. *f*

Hp. *f* G4, A4, B4 *sim.* A4

Oud. *sim.*

Vln I

Vln II *pizz.* *f* *sim.*

Vla. *ff*

Vc. *ff*

Db. *f*

217

A. Fl. *mf* *fp* *p*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p* *mf*

Cbn. *sim.*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. *mf*

Perc. *mf*

Hp. *mf* *bisbigliando*

Oud. *sim.*

Vln I. *pizz. quasi chitarra* *f* *sim.* *sim.*

Vln II. *pizz. quasi chitarra* *f* *sim.* *sim.*

Vla.

Vc. *pizz.* *ff* *f* *arco* *detaché*

Db. *ff* *f* *arco* *detaché* *f*





222

A. Fl.

Ob.

Cl.

Cbn.

Hr.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

take English horn

take Bass Clarinet

Tam-tam  
(ord. sticks)

*pp*

damp

*tutta forza*

*tutta forza*

stop bow

stop bow

stop bow

stop bow

stop bow



**FF** Lamentoso  
224  
**4**/**4**

A. Fl.

Eng. Hn.  
solo  
*f* *fff* *f*

B. Cl.  
*f* *ppp*

Cbn.  
*f* *ppp*

Hr.  
*f*

Tpt.

Tbn.  
practice mute on

Perc.  
Guero  
*f*

Perc.

Hp.  
A4, B4  
*fff* *sim.* A4 *sim.* A4

Oud.  
vibr. rapido  
*fff* espress. *pp* (vibr. sim.)  
*fff* *sim.*

Vln I.  
**FF** Lamentoso  
**4**/**4** vibr. rapido (IV) *fff* *pp* *f* pos. norm. *sim.*

Vln II.  
vibr. rapido *fff* *pp* *f* pos. norm. *sim.*

Vla.  
vibr. rapido *fff* *pp* *f* pos. norm. *sim.*

Vcl.  
vibr. rapido (IV) *fff* *pp* *f* pos. norm. *sim.*

Db.



228

A. Fl.

Eng. Hn

B. Cl.

Cbn

Hn

Tpt

Tbn.

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

take Oboe

fz. stop, do not  
gliss. articulate!

sim.

Quirro

sim.

p

sim.

Base Drum  
(ord. stick)

p pesante

Ea

vibr. ord.

sf aspress.

GG

pos. norm.  
vibr. ord.

pos. norm.  
vibr. ord.

pos. norm.  
vibr. ord.

pos. norm.  
vibr. ord.

pos. norm.  
vibr. ord.

pizz.

mp

232

A. Fl.

Esg. Hn

B. Cl.

Cbn

Hn

Tpt

Tba.

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

fz.

ppp

note off

sim.

Cl

sim.

C, D $\flat$

sim.

plectrum off (with fingers)

mf (p) sognatore

f secco

HH Cadenza memore

238

A. Fl.

Eng. Hn.

B. Cl.

C. ben.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud

Vln I

Vln II

Vla.

Vc.

Db.

take clarinet

plectrum on

HH Cadenza memore



243

A. Fl.

Eug. Hn.

B. Cl.

Cbss.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Hp.

Oud.

Vln I.

Vln II.

Vla.

Vc.

Db.

The musical score is arranged in a system of 15 staves. The first 14 staves are for woodwinds, brass, and percussion: A. Fl., Eug. Hn., B. Cl., Cbss., Hn., Tpt., Tbn., Perc., Perc., Hp., and three empty staves. The 15th staff is for the Oud, which contains a complex melodic line with many beamed sixteenth notes and triplets. The remaining staves (Vln I., Vln II., Vla., Vc., and Db.) are empty.

II  
2  
4

249

A. Fl.

Eng. Hn

B. Cl.

Cben

Hn

Tpt

Tbn.

Perc.

Perc.

Hp

Oud

Vln I

Vln II

Vla

Vc.

Db.

II  
2  
4





JJ

257

A. Fl. *sim.*

Ob. *sim.*

Cl. *sim.*

Cbn. *sim.*

Hn. *sim.*

Tpt. *sim.*

Tbn. *sim.*

Perc. Guiro *f*

Perc. Tambourine *f*

Crotales (metal sticks) damp *ff secco*

Vibraphone (hard sticks) damp *ff secco*

Hp. *ff secco* Ab, Bb *stop & damp* D, E *ff damp*

Oud

Vn I *scratch* *ord.* *stop bow*

Vn II *scratch* *ord.* *stop bow*

Vla. *scratch* *ord.* *stop bow*

Vc. *scratch* *ord.* *stop bow* *pizz.*

Db. *sim.* *stop bow* *pizz.*

**SAED HADDAD**

# **Le Contredésir**

**Duration:**  
***11 minutes***  
***December 2004***

## **Instrumentation and Glossary**

Clarinet in Bb  
French Horn in F  
Cello

♭/♯ = lower or higher a tempered  $\frac{1}{4}$  tone (50 cents exactly) creating an exact  $\frac{3}{4}$  tone interval between the lowered note and its neighboring tones; a sound equivalent to an Arabic *sika*. The appropriate fingerings have been added to the score (clarinet according to the french system).

- Tremolos and trills are to be played as fast as possible
- Acciaccaturas must be played before the beat; fast but with some flexibility
- French Horn reads bass clef like treble clef and uses stopping-mute



# Le Contredésir

Hommage à Helmut Lachenmann

Lirico

♩=46

Saed Haddad

Clarinet in B $\flat$  solo  $p$  (half-stopped)  $sim.$

Horn in F  $ppp$  open Quasi echo  $sim.$

Violoncello pizz.  $f$   $mp$   $sim.$

5 Cl.  $pp < p > pp$

Hn open Quasi echo  $ppp$

Vc. arco  $pp < p > pp$  pizz.  $mp$

8 A Cl. echo tone  $p$   $ppp$   $p$  ord

Hn  $pp$   $ppp$

Vc. arco sul pont. ricochet  $p$   $f$  pizz. ord.  $mp$  arco  $pp < p > pp$

10

Cl.

Hn.

Vc.

*pp* arco ricochet sul pont. *ord.* sul G *pp*

*ppp* flz. ord. *pp ppp*

*p* *pp* *mp* *f* *mp*

*mp*

arco ricochet sul pont.

12

Cl.

Hn.

Vc.

*pp* *p* *mp* *p* *mf*

*pp* *p* *ppp* *mp*

*ord.* *sul D* *pp* *mp* *mf* *mp*

*mp* *mf* *f*

*open* *ord.*

*flz.*

14 **B**

Cl.

Hn.

Vc.

*ff* *ff* *fff* *ff*

*f* *mf* *f* *f* *fff*

*ff* *pp* *ff*

*ord.* *flz.*

*pos. norm. sul pont.*

*arco sul pont.* *alla punta* *sul G* *ord.*

*pizz.* *pp*

17

Cl.

Hn

open

*ppp*

→ alla punta

solo ord.

*p*

*ppp*

*mp*

*sim.*

19

Cl.

echo-tone

(breath sound)

*f (=p)*

Hn

open

Quasi echo

*msf*

*ppp*

*msf*

*ppp*

Vc.

sul pont.

ord.

sul pont.

alla punta (sul pont.)

*ppp*



**C**

21

Cl.

slap tongue

(breath sound)

*sfz in p*

*ff (=mp)*

Hn.

*sfz in p*

Vc.

ord. (pos. norm.)

*p*

23

Cl.

sim.

slap tongue

*ff (=mp)*

*mp*

*f (=p)*

*mp*

*sim.*

Hn.

*ppp*

*sfz in p*

*p*

*pp*

*ppp*

*p*

Vc.

sul pont.

ord.

sul pont.

ricochet

*mp*

pizz. ord. arco

*mf*

*p*

*mp*

*sim.*

25

Cl.

ord.

*p*

*mp*

*mp*

*mf*

Hn.

*ppp*

*pp*

*sim.*

*ppp*

*pp*

*mfpp*

*mp*

*pp*

Vc.

sul pont.

ord. pizz.

arco

sul pont.

ricochet

*mf*

*mp*

*mf*

27 **D**

Cl. *mp* *f*

Hn. *mfpp* *mp* *pp* *p* *mfpp* *mf* *mp*

Vc. *f* *mf* *ff*

pizz. ord. arco ord. sul pont. ord. sul pont. ord. pizz.

*f* *mf* *ff*

*f*

29

Cl. *piuf* *ff*

Hn. *fpp* *f* *fpp* *f* *fpp* *ff*

Vc. *sim.* *f* *sim.* *f* *piuf* *ff* *detaché* *ff*

arco ricochet sul pont. sul pont. ord. sul pont. ord. sul pont. ord.

*ff* *ff*

31 **E**

Cl. *fff* *p*

Hn. *fff* *fff*

Vc. *fff* *pizz.* *sfz* *in mp* *fff* *arco sul pont.* *pp quasi echo*

*brassy* *ord.* *B2* *(ψ)3*

34

Cl. *echo-tone*  
*pp*

Hn *solo open*  
*mf* *sfz* *open* *mf* *sfz* *open* *mf*

Vc. *sim.*

37

Cl. *ord.* *sim.* *ord.* *sim.* *ord.*  
*sfz* *pp* *sfz* *pp* *f sub.* *pp* *p legatissimo*

Hn *open* *ff* *mf* *open* *ff* *mf* *ff*

Vc. *ord. → molto sul pont.* *ord. → molto sul pont.*  
*sfz* *pp* *sfz* *pp* *f sub.* *pp*

**F**

40

Cl. *pp*

Hn *pp* *sim.*

Vc. *pizz. ord.* *arco sul pont.* *pp* *pizz. ord.* *arco sul pont.* *pp come prima*



44

Cl. *ord.* *mp* *sim.* *mp* *ff* *mf*

Hn *sim.* *mf* *sfz* *open* *mf*

Vc. *ord.* *legatissimo sempre* *fffppp*

**G**

48

Cl. *sim.* *ff* *f* *f* *fff*

Hn *f* *sfz* *open* *f* *più f sfz p* *ff*

Vc. *fffppp* *f* *fff feroce*

**Con moto**

50

Cl. *solo cantabile* *mf*

Hn *fff* *pp* *p* *sim.* *arco ricochet sul pont.* *pizz. ord.* *arco sim.* *pizz. sim.*

Vc. *sim.* *0* *pizz.* *mf* *mp* *mf* *mp* *mf*

**H** [ $\text{♩} = 46$ ]

54

Cl. *sim.*

Hn.

Vc. arco *sim.* pizz. *sim.* arco *sim.* pizz. *sim.* arco *sim.*

*mp* *mf* *mp* *mf* *mp* *mf*

57

Cl.

Hn.

Vc. arco *sim.* pizz. *sim.* arco *sim.* arco *sim.* pizz. *sim.* arco *sim.*

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

I

60

Cl. *sim.* slap tongue *mp* ord. *mf*

Hn.

Vc. arco *sim.* pizz. *sim.* arco *sim.* pizz. *sim.* arco *sim.* pizz. *sim.* arco *sim.* pizz. *sim.*

*mp* *mf* *mp* *mf* *mp* *mf* *mf* *mp* *mf*

**J**

71

Cl.

Hn.

Vc.

*pp*

*p*

*p pp*

arco ricochet  
sul pont.

pizz.  
ord.

pizz.  
sim.

arco sim.

ord.

*mf*

*mp*

*mf*

*mp*

*mf*



K

75

Cl.

Hn.

Vc.

*p*

ricochet sul pont.

pizz. ord.

79

Cl.

Hn.

Vc.

arco sim.

pizz. sim.

arco sim.

ord.

*mp*

*mf*

L

83

Cl.

Hn.

Vc.

*f cantabile*

*mf*

*f cantabile*

*più f*

arco ricochet sul pont.

pizz.

87

Cl. *f* *ord.* *sim.*

Hn *ord.* *sim.* *BQ*

Vc. *pizz. ord.* *arco ord.* *ord.* *ricochet sul pont.*

## Ritmico

[♩ = 46]

91

Cl. *ff* *ord.* *flz.* *ord.* *slap tongue*

Hn *f* *ord.* *flz.* *ord.* *put stopping mute quickly!*

Vc. *battuto (arco)* *ord.* *pizz.* *ff preciso* *f sim.*

94

Cl. *sim.*

Hn *flz.* *sim.* *solo ord.* *pp < mp* *mp cantabile*

Vc.

97

Cl.

Hn.

Vc.

ord. 3

N

ord. 3

*mf* *mp* *mf*

*msf* *mp come prima*

100

Cl.

Hn.

Vc.

ord. 3

*mp* *f* *mp* *mf* *f* *f*

*msf* *mp sim.* *sfz*

*ff*

103

Cl.

Hn.

Vc.

ord. 3

slap tongue

mute off

*ff* *mf* *ff* *f*



105

Cl. *ff*

Hn *f* open 3

Vc. *ff*

**P** 107

Cl. *ff*

Hn *ff* *grandioso* solo *brassy* *ord.*

Vc. *ff* pizz. 0

112

Cl. *ff*

Hn *ff* *brassy* (norm.) flz. *ord.* flz. *ord.*

Vc. *ff* 0

Misterioso

[♩ = 46 alla fine]

**Q** solo cantabile echo-tone

119

Cl. *ppp* *sim.*

Hn *ppp* open

Vc. *ppp* arco

**R**

122

Cl. *ppp*

Hn *ppp* B2 (♯)3

Vc. *ppp*

125

Cl. *sim.* ord.

Hn

Vc.

127

Cl.

Hn.

Vc.

**S**

*fp* *piuf*

*sffp* lugubre  
legatissimo

*sffp* lugubre  
legatissimo

129

Cl.

Hn.

Vc.

*sffz* *sffz*

134

Cl.

Hn.

Vc.

**T**

solo

*ppp* (ord.)



137

Cl.

Hn.

Vc.

quasi echo

*ppp*

*sim.*

**U**

140

Cl.

Hn.

Vc.

*p*

*mp*

*sfz in pp*

*sfz in p*

*pp*

*p*

*mp*

*p*

*mp*

*mf*

143

Cl.

Hn.

Vc.

*mf*

*f*

*f*

*mp*

*open*

*mf*

*ord.*

*f*

*ff*

*f*

*18*

150

Cl.

Hm.

Vc.

*fff* *f* *fff*

This musical score shows measures 150 to 152. The Clarinet (Cl.) part has a whole rest in measure 150 and a half note in measure 151. The Horn (Hm.) part features a complex rhythmic pattern of eighth and sixteenth notes with triplets, starting in measure 150 and continuing through measure 152. The Violoncello (Vc.) part has a whole rest in measure 150 and a half note in measure 151. Dynamics include *fff* and *f*.

152

Cl.

Hn

Vc.

*fff f* *fff f fff*

II  
IV  
III

**W**

154

Cl.

Hn

Vc.

*f < fff* *f*

156

Cl.

Hn

Vc.

*fff* *fff* *fff*



## Lamentoso

X [l'istesso tempo]

160

Cl.

Hn

Vc.

*ppp lugubre e legatissimo*

*pp lugubre e legatissimo*

II III 3 III IV

Y

166

Cl.

Hn

Vc.

*sim.*

*mf*

*sim.*

*sim.*

*sim.*

II III

173

Cl.

Hn

Vc.

*pp*

*mp*

*pp*

*open*

*ppp*

*p*

*ppp*

*fff*

*sim.*

*pizz.*

I

**SAED HADDAD**

# **L'éthique de la lumière**

**Duration: 10 min.  
March, August 2004**

## Instrumentation

Flute (doubling piccolo)

Oboe (doubling English Horn)

Clarinet in Bb

Bassoon (doubling Contrabassoon)

French Horn in F (used also with ord. mute and "closing" (stopped) mute)

Trumpet in C (used also with cup mute & harmon mute)

Trombone (used also with straight fiber mute, harmon mute, cup mute & bucket mute)

2 Percussion\*


Piano

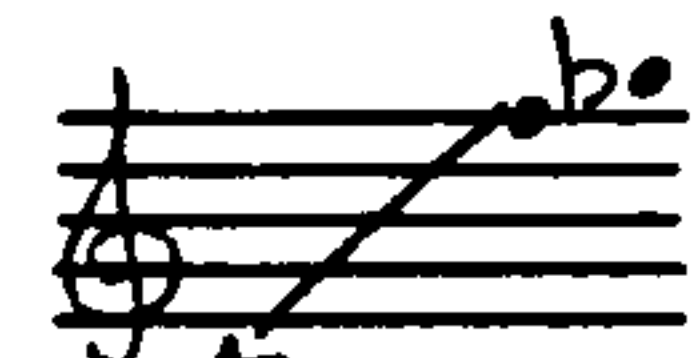
2 Violins (both use plectrum in some passages)

Viola

Cello

Double Bass (with 5<sup>th</sup> string)

**\*Percussion I:** 5 Crotales (metal sticks & Double Bass bow) ,  
Vibraphone, Glockenspiel (ord. mallets) (shared with 2<sup>nd</sup> player), Bass Drum (ord. stick, hard  
stick & with hand), 2 Small Tom-toms (placed as close as possible to Bass Drum), Tambourine,  
Large Suspended Cymbal (with Vibraphone mallets) (shared with 2<sup>nd</sup> player), Tam-tam (with ord.  
stick and Crash Cymbal), 2 Maracas (shared with 2<sup>nd</sup> player)

**\*Percussion II:** Tubular Bells  (with 3 very metal sticks; quasi trance sound),  
Glockenspiel (very soft mallets) (shared with 1st player), Marimba (choose best mallets to match  
clarinet sound), Xylophone (**N.B.** no Xylomarimba as a replacment of the last two instruments!), Large  
Suspended Cymbal (with Triangle beater, hard sticks & Marimba sticks) (shared with 1st player),

Lion Roar (tuned approx. to ) , Very Large Hammer, Bandir (without snares),

Bass Drum (with hands) (shared with 1st player), 1 Small Snare Drum (with hard stick & brushes),  
2 Triangles (Small, Large), small Chinese Cymbal (with metal stick), 2 Maracas (shared with  
1<sup>st</sup> player)

**N.B.** The score is in C





## Glossary

$\flat$  = lower a tempered  $\frac{1}{4}$  tone creating an exact  $\frac{3}{4}$  tone interval between the lowered note and its neighboring tones; a sound equivalent to an Arabic *sika*. The lowered middle E, for instance, should occur at 350 cents exactly! It is highly preferable that players take their tuning from the English horn's middle  $\frac{3}{4}$  E (refer to the fingering below)

+ = left hand pizzicato or stopped notes for French Horn.

$\phi$  = snap pizz. (Bartok's pizz.)

 = cresc. from nothing

 = dim. to nothing

flz. = flutter tongue

-Tremolos, trills & arpeggiati should be played as fast as possible

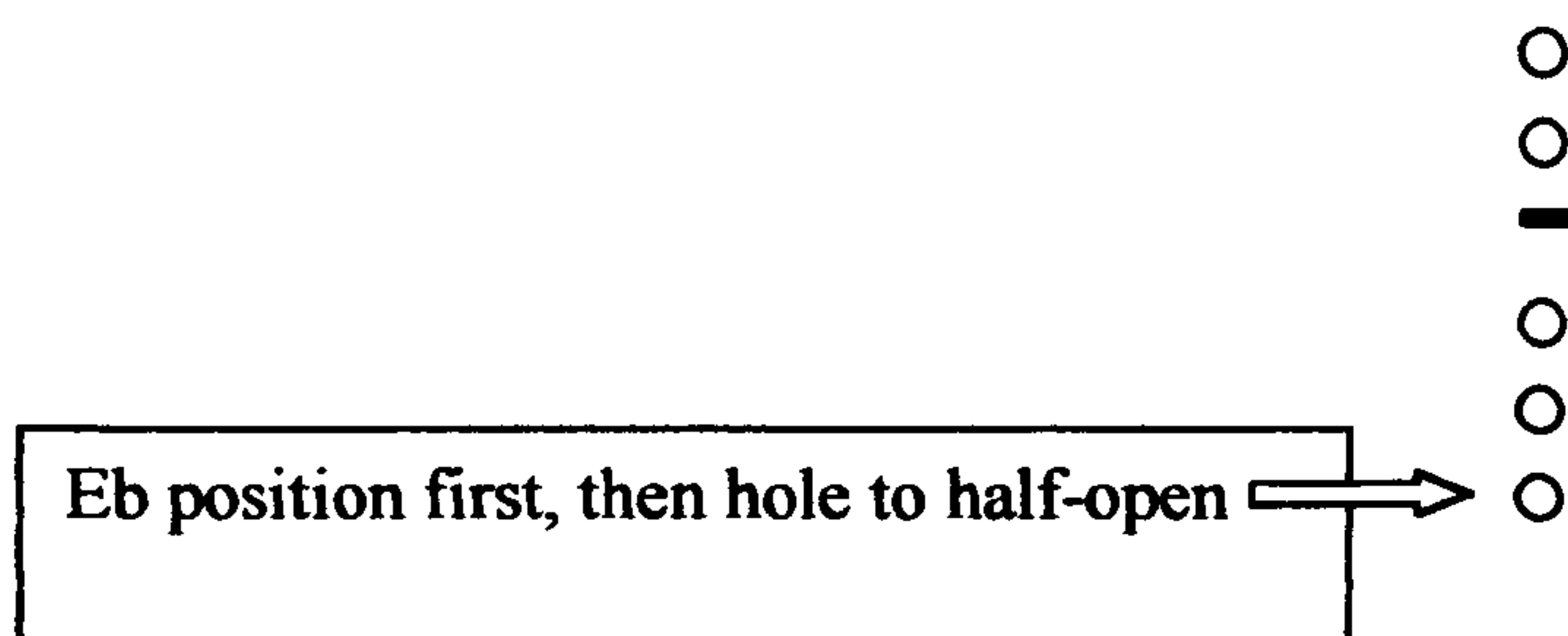
-Acciaccaturas have to be played before the beat and should be fast however flexible

-Small-head notes serve as indication of duration in glissandi passages

-Special note heads were used to indicate breath sound (winds) or pitchless sound (on the wood of the bridge) for strings

### $\frac{3}{4}$ tone fingering for English horn

For the  $\frac{3}{4}$  tone production of middle E, English horn player should use the normal fingering of B $\flat$  (sounds E $\flat$ ) while half-opening the indicated hole (instead of closing it totally for producing the normal E $\flat$ ).



# L'éthique de la lumière

dedicated to Dan Albertson

Saed Haddad

Luminoso misterioso

♩=54 [l'istesso tempo alla fine]

cantando  
col Violin

Score for the first system of instruments:

- Piccolo:** *mp legatissimo*, *mp sim.*
- Oboe:**
- Clarinet in B♭:**
- Contrabassoon:**
- Horn in F:** *pp lontano*, *con Harmon mute; stem out*
- Trumpet in C:** *pp lontano*
- Trombone:** *straight fiber mute on*
- Percussion:** *Crotales (with metal mallets)*, *to Vibraphone (ord. mallets)*
- Percussion:** *Glockenspiel (with very soft mallets)*, *ppp*
- Piano:** *p dolcissimo*

Luminoso misterioso

♩=54 [l'istesso tempo alla fine]

cantando  
col Piccolo

arco

*mp sim.*

Score for the second system of instruments:

- Violin I:** *pizz.*, *mp sim.*
- Violin II:** *pp legatissimo possibile poco marcato*
- Viola:** *pp legatissimo possibile poco marcato*
- Violoncello:** *pp legatissimo possibile poco marcato*
- Double bass:**

N.B. If the conductor decides to speed up or slow down the tempo for reasons of practicalities or acoustics, he should apply, strictly, the same tempo to the whole piece

7

Picc. *mp sim.*

Ob. *pp lontano*

Cl. *pp lontano*

Cbn

Hn

Tpt

Tbn. *with straight fiber mutes*  
*pp lontano*

Perc.

Perc.

Pno

(9)

Vln I *mp*

Vln II

Vla

Vc. III

Db.



A

13

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

*mp sim.*

*pp lontano*

*legato*

3

A

Vln I

Vln II

Vla

Vcl.

Db.

*mp*

*pp lontano*

*pizz*

*p*

18

Picc. *mp sim.* take flute 2/4 4/4

Ob. *mp* take English Horn

Cl. *ff sub.*

Chen. *pp lontano* *ff sub.*

Hr. *open* *mp*

Tpt. *mp* Harmon mute off; Cup mute on

Tbn. *mp sfz*

Perc. *Vib (motor off)* to Bass Drum (ord. sticks) *pp* *lv.*

Perc. *damp* *mp*

Pno. *mp*

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mp* *ff sub.*

Db. *arco* *ff sub.*

B

5

22  $\frac{4}{4}$

Fl. *flute (col Trumpet)* *p*

Ob.

Cl.

Cbn *(col Piano)* *sfpp* *p* *poco* *p* *poco* *p*

Hr *put mute* *ppp* *ppp*

Tpt *with Cup mute (col flute)*

Tbn *straight mute off; Harmon mute on* *secco*

Perc. *B.D.* *damp* *sfz* *lv.* *pp* *to Vibraphone (ord. mallets)*

Perc. *to large suspended Cymbal (with Trgl. beater)* *damp* *ppp* *lv.* *pp* *swish with Trgl. beater* *to Marimba (choose best mallets to match clarinet sound)*

Pno *pp* *(col C.Bn)* *pp*

B

Vln I *ppp legatissimo possibile poco marcato*

Vln II *ppp sim.*

Vla *ppp sim.*

Vc. *ppp sim.*

Db. *pizz.* *arco sul pont.* *pizz. ord.*



29 **C**

Fl.

Eng. Hn. (col D. Bass) *p*

Cl. col Marimba *p*

Cbn. *poco* *p* *poco* *p*

Hn.

Tpt.

Tbn. (with Harmon mute) *p* *p*

Perc. Mer (col clarinet) *p*

Perc.

Pno. *p*

**C**

Vln I

Vln II

Vla.

Vc. arco (col Eng. Hn) *p*

Db.

33

Fl.

Eng. Hn

(col Fr. Horn)

Cl.

Cbss

poco.

Hn

(col Eng. Horn)  
with mute

p

Tpt

Tbn.

with Harmon mute; stem out  
(col D. Bass)

p

Perc.

Vib  
col Piano  
f secco

p legato possibile

Perc.

col Vibraphone

f

p

(S)

Vln I

Vln II

Vla

Vc.

pizz

f

sul extreme pont.  
(col Trombone)

p

35

Fl.

Eng. Hn.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

*f secco*

*p*

*f*

*p*

*mp*

*f*

*pizz*

*f*

*f*

to Medium Suspended Cymbal  
with Vibraphone mallets



[illegible]

## Energico

**E** (54)

Violin I: *stop bow*, *ff*, *stop bow*, *f*, *pizz*, *sfz in sup*

Violin II: *(ord.)*, *stop bow*, *ff*, *stop bow*, *f*, *pizz*, *sfz in sup*

Viola: *(ord.)*, *stop bow*, *ff*, *ff*, *pp*

Violoncello: *ff*, *pizz*, *sfz*, *arco*, *ff*

Double Bass: *arco*, *ff*, *pizz*, *sfz*, *arco*, *ff*



44

Fl.

Eng. Hn.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

Vln I.

Vln II.

Vla.

Vc.

Db.

*pp*

*pp*

*p secco*

*Vib*

to glockenspiel  
(ord. mallets)

Detailed description of the musical score: The score is for measures 44 through 47. The Flute part has rests. The English Horn part has a triplet of eighth notes in measure 44, followed by a half note, and then a half note in measure 45. The Clarinet part has a triplet of eighth notes in measure 44, followed by a half note, and then a half note in measure 45. The Contrabassoon part has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Horn part has a triplet of eighth notes in measure 44, followed by a half note, and then a half note in measure 45. The Trumpet part has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Trombone part has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Percussion part (Vibraphone) has a triplet of eighth notes in measure 44, followed by a half note, and then a half note in measure 45. The Percussion part (Glockenspiel) has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Piano part has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Violin I part has a triplet of eighth notes in measure 44, followed by a half note, and then a half note in measure 45. The Violin II part has a triplet of eighth notes in measure 44, followed by a half note, and then a half note in measure 45. The Viola part has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Violoncello part has a half note in measure 44, followed by a half note, and then a half note in measure 45. The Double Bass part has a half note in measure 44, followed by a half note, and then a half note in measure 45.



[illegible]

53

Picc. *pp* *mf*

Ob. *pp* *mf* *pp* *mf*

Cl. *mf* *pp* *mf* *pp*

Cbn.

Hr. *sim.* *f* *p*

Tpt. *f*

Tbn. *f*

Perc. to Tambourine

Perc. *p*

Pno *p*

Vln I *mf* *pp*

Vln II *sfz in arp* *pizz*

Vla *sfz in arp*

Vc.

Db.

3/4 2/4

G

56 **2/4**

Picc. *ff*

Ob. *ff* *p*

Cl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cbn. *ff* *p* *pp* *p* *pp* *mf* *pp* *mf*

Hr. *open* *f* *ppp* *p* *pp* *open* *ppp* *p* *pp* *open* *ppp* *pp*

Tpt. *f*

Tbn. *f*

Perc. *f*

Perc. *f* *p*

Pno. *ff*

**G** **2/4**

Vln I *ff* *p*

Vln II *ff*

Vla. *ff*

Vc. *ord.* *ff* *p* *ord.* *pp* *p* *ord.* *pp* *p* *ord.* *pp*

Db. *arco* *ff* *pizz.* *ff*

*sul ext. pont.*



This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Picc., Ob., Cl., Cbn., Hn., Tpt., Tbn., Perc., Pno., Vln I, Vln II, Vla., Vc., and Db. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, *mf*, and *pp*. The page is numbered 60 in the top left corner. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The instruments are arranged in a traditional orchestral layout, with the woodwinds and brass in the upper staves, the percussion and piano in the middle, and the strings in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, *mf*, and *pp*. The page is numbered 60 in the top left corner.

**I**

Picc. *ff* *mp* *f* *mp* *f* *ff* *f*

Ob. *ff* *f* *mf* *mp* *ff* *f*

Cl. *ff* *f* *mp* *f* *mp* *ff* *f*

Cbn. *ff* *f* *mp* *mf* *ff* *f*

Hn. *f* *mp* *p* *open* *f* *mf*

Tpt. *fff* *fff*

Tbn. *fff* *fff*

Perc. *f* *mp* *f* *mf*

Perc. *f* *mf* *f* *mf*

(s)

Pno *ff* *mf* *ff* *mf*

**I**

Vln I *ff* *mp* *mf* *mp* *f* *mf* *mp* *f*

(s)

Vln II *mf* *mf* *mf* *mf* *f* *mf* *mf* *f*

Vla *mf* *mf* *mf* *mf* *f* *mf* *mf* *f*

Vc. *ff* *mp* *mf* *mp* *f* *mf* *ff* *f*

ord. sul ext. pont. ord. sul ext. pont. ord.

Db. *ff* *f* *ff* *f*

arco



**J** Deciso

67

Picc. *ff*

Ob. *ff*

Cl. *ff*

Cbss. *ff*

Hr. *f* → open

Tpt. *f*

Tbn. *f*

Perc. *f*

Perc. *f*

Pno. *ff*

**J** Deciso

Vln I *ff*

Vln II *ff* arco

Vla *ff* arco

Vc. *ff*

Db. *ff*



[illegible]

Misterioso

(♩=54 sempre)

L

cantando col Trpt

19

77

Fl. *p espress.* *sim.* *sim.* *sim.*

Ob.

Cl.

Obn. *p lugubre poco*

Hr.

Tpt. (cup mute on) *ppp quasi echo* *sim.* *ppp cantando col Flute* *p*

Tbn.

Perc. *pp* *p* *B.D.* *damp*

Perc. *pp* *sim.* *p*

Pno. *p lugubre*

Misterioso

(♩=54 sempre)

L

Vln I *pp* *cresc. poco a poco*

Vln II *pp* *cresc. poco a poco*

Vla. *pizz.* *p* *p*

Vc.

Db.



84

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

M

flz.

*ff*

*p espress. come prima*

*sim.*

*mp*

*poco*

*f pesante*

*mp*

*flz.*

*ff*

*ppp quasi echo come prima*

*stop do not articulate!*

*mp*

*damp*

*p*

*mf pesante*

*Lion Roar*

*gliss.*

*mp*

*f pesante*

*(s)*

*non trem.!*

*pp sub.*

*ord.*

*f*

*mp*

*non trem.!*

*pp sub.*

*non trem.!*

*pp sub.*

*sul C*

*stop bow*

*f*

*p*



[illegible]

## **N** Attaca Subito

(54)

22

(2-54)

93

Fl.

take piccolo

Eug. Hn.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Perc.

2 Tom-toms

Hammer

damp

mute on

p

sffz

possible

Cup mute off  
Harmon mute on,  
1/2 stem out

Cup mute on

to Tam-tam  
(ord. stick)

to Bander (without snare!)  
(with fingers)

damp

fff

Pro

Attaca Subito

N (♩=54)

2/4 stop bow

Vln I

stop bow

Vln II

Vla

ffz

p

Vc

ffz

p

Db

ord.

ffz

**O (J-54)**

## Misteriosa lamentoso

**O (J-54)**

[illegible]



[illegible]

108

Picc.

Fl.

Eng. Hn

Cl.

Cbss

Hn

Tpt

Tbn.

Perc.

Perc.

Pno

Vln I

Vln II

Vla

Vc.

Db.

(with ord. stick) to Crotales (metal stick)

damp

mf pesante

to Lion Roar

Lion Roar

mf

glass.

stop

to Glockenspiel (ord. stick)

stop sim.

mf possible

take 1 Maracas in the other hand

ord.

ord.

stop bow

arco

mf

f

ff

Q

113

Picc. *ff* *sim.*

Eng. Hn. *p espress.* take Oboe

Cl.

Cbn. *pp legatissimo* *sim.* *fff*

Hn. *p espress.* mute off

Tpt.

Tbn.

Perc. (Crotales) *ff* *ff*

Perc. to small Chinese Cymbal (with metal stick) *ff* damp to B.D. (with hand) B.D. with hand (ord. stick) to very large Hammer (ord. stick) *fff* damp

Pno. *sim.* *sim.* *fff*

Vin I. *ff* *pizz.*

Vin II. *sim.*

Vla. *sol. arco* *p espress. e solitario*

Vc.

Db. (sul C) *pp legatissimo* *sim.* stop bow

Q



129

Picc. G.P.

Ob. G.P.

Cl. G.P.

Cbn. G.P.

Hn. G.P.

Tpt. G.P.

Tbn. G.P.

Perc. stop to 2 Tom-toms with hard sticks G.P.  
(niente possible)

Perc. G.P.

Pno G.P.

G.P.

Vln I G.P.

Vln II G.P.

Vla G.P. *ppp*

Vc. G.P.

Db. G.P.

2/4

**R** Attaca subito

2/4 (♩=54)

125 94

Picc.

Ob.

Cl.

Cbn

Hn

Tpt

Tbn

Perc.

Perc.

Pno

(Harmon mute on;  
1/2 stem out)

Tom-toms

Hammer

damp

to B.D.  
(ord. stick)

to Large Suspended Cymbal  
(hard sticks)

damp

**R** Attaca subito

2/4 (♩=54)

94

Vln I

Vln II

Vla

Vc.

Db.

arco

ord.

sul G

ord.

ord.

ord.

**S** Energico  
(♩=54)

29

129  $\frac{3}{4}$

Picc.  $mp$   $ff$   $ff$

Ob.  $p$   $ff$   $ff$

Cl.  $p$   $ff$   $ff$   $f$   $col$  Marimba

Cbn.  $ff$   $f$   $ff$   $take$  Bassoon

Hr.  $mf$   $ff$   $pp$   $f$   $pp$

Tpt.  $p$   $ff$   $ff$

Tbn.  $f$   $f$

Perc. B.D. to Tambourine damp  $f$

Perc. L.V. to Marimba (choose best mallets to match Clarinet)  $f$  **Mar**

Pno  $ff$

**S** Energico  
(♩=54)

$\frac{3}{4}$   $\frac{2}{4}$

Vln I  $p$   $ff$  put away bow, take plectrum

Vln II  $p$   $ff$  put away bow, take plectrum

Vla.  $p$   $ff$   $detaché$  (play always accents very clearly)  $ff$   $mp$

Vc.  $p$   $ff$   $detaché$  (play always accents very clearly)  $ff$   $mp$

Db.  $ff$   $f$   $ff$



[illegible]

[illegible]

134

Picc. *ff*

Ob. *ff* *poco* *f* *col Trpt*

Cl. *ff* *mp* *f*

Bsn. *ff* *mp*

Hr. *f* *pp*

Trpt. *ff* *f* *col Oboe*

Tbn. *f*

Perc. *f* *mp*

Perc.

Pno. *ff* *mp* *sim.* *sim.*

Vln I *(sul G sul D)* *(ord.)* *ff*

Vln II *(sul G sul D)* *(ord.)* *ff*

Vla. *ff* *mp*

Vc. *ff* *mp*

Db. *ff* *ff wildly*



141

Picc.

Ob.

Cl.

Ban.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno

Vln I

Vln II

Vla

Vc.

Db.

open

to Vibraphone  
(ord. sticks)

to large suspended Cymbal  
(with marimba sticks)

(ord. non arpeggiato)

(détaché)

The musical score for page 33, measures 141-143, is written for a large orchestra. The key signature has one sharp (F#) and the time signature is 4/4. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (Marimba, Vibraphone, Cymbal), Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *pp* (pianissimo) to *f* (forte). Articulations include *staccato*, *détaché*, and *non arpeggiato*. The percussion section has specific instructions for using marimba sticks and ord. sticks. The piano part features a dense, arpeggiated texture. The string section provides a rhythmic foundation with various articulations.

Picc. *ff*

Ob. *ff* *piuf*

Cl. *ff* *mp*

Ban. *ff* *mp*

Hn. *f* *fp* *mp* *open* *pp*

Tpt. *ff* *piuf* *stem out completely*

Tbn. *ff* *stem out completely*

Perc. *Vib* *motor off, col Piano* *f* *mp* *pp*

Perc. *l.v.* *to 2 Maracas* *f*

Pno. *col Vibraphone* *ff* *f* *mp* *pp*

Vln I *ff* *arco sul pont.* *mp*

Vln II *ff* *arco sul pont.* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Db. *ff* *mp*



**Picc.**

**Ob.**

**Cl.**

**Bsn.**

**Hr.**

**Tpt.**

**Tbn.**

**Perc.**

**Perc.**

**Pno**

**Vln I**

**Vln II**

**Vla**

**Vcl.**

**Db.**

147

f

f

(Harmon mute; stem out completely)

ff possibile

to Tam-tam with Crash Cymbal

stop

to Tub. Bells  
3 metal sticks  
(very metallic sound;  
quasi Trance)

ord.

ff



## V Maestoso luminoso

(♩=54)

15) 3/4

Picc. *ff* *sim.*

Ob. *ff* *sim.*

Cl. *ff* *sim.*

Ban. *ff* *sim.*

Hn. *ff* *pesante* *sim.*

Tpt. *ff* *pesante* *sim.*

Tbn. *ff* *pesante* *sim.*

Perc. (with Crash Cymbal) *f* *sim.*

Perc. Tub. bells *f* *sim.*

Pno. *ff* *sim.*

*mute off quickly!*

*ff* *possibile* (Harmon mute; stem out completely) *mute off quickly!*

*open*

## Maestoso luminoso

(♩=54)

3/4

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

*ord.*

157

Picc. *sim.*  $\frac{2}{4}$  G.P.  $\frac{3}{4}$

Ob. *sim.* G.P.

Cl. *sim.* G.P.

Ban. *sim.* G.P.

Hr. *sim.* G.P.

Tpt. *sim.* G.P.

Tbn. *sim.* G.P.

Perc. *sim.* put away Cymbal *damp* to 2 Tom. toms (ord. sticks) G.P.

Perc. *sim.* G.P.

Pno. *sim.* G.P.

Vln I  $\frac{2}{4}$  G.P.  $\frac{3}{4}$

Vln II G.P.

Vla. G.P.

Vc. G.P.

Db. G.P.



W

Lugubre sinistro

(♩=54)

3/4

Picc. *fff*

Ob. *fff*

Cl. *fff*

Ban. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *ff secco* to Tam. tam (ord. stick)

Perc. *ff secco* damp by keeping the sticks on the bells

Pno. *sim.*

put stopping mute

Harmon mute on; stem out completely

Harmon mute on; stem out completely

ord. stick damp

to 2 Tom-toms & B.D. (hard sticks)

Rim shot (with stick)

swish with brush

breath sound *p (-ppp)*

breath sound *p (-ppp)*

breath sound *p (-ppp)*

breath sound *p (-ppp)*

breath sound *p (-ppp)*

*f secco* (very harsh)

*sim. secco*

W

Lugubre sinistro

(♩=54)

4/4

Vln I *fff* (ord.) sul pont. sul extreme pont.

Vln II *fff* (ord.) sul pont. sul extreme pont.

Vla. *fff* (ord.) sul pont. sul extreme pont.

Vc. *fff* (ord.) sul pont. sul extreme pont.

Db. *fff* poco sul pont. sul extreme pont.

*pesante*



164

Picc. *ord.* *sim.* *ffz.* *stop*

Ob. *ord.* *sim.* *ffz.* *stop*

Cl. *ord.* *sim.* *ffz.* *stop*

Bsn. *ord.* *sim.* *ffz.* *stop* take Contrabassoon

Hrn. *ord.* *sim.* *ffz.* *stop*

Tpt. *ord.* *sim.* *ffz.* *stop*

Tbn. *ord.* *sim.* *ffz.* *stop* Harmon mute off, Bucket mute on

Perc. *f secco* *f secco* *f* *stop & damp*

Perc. Rim shot (with stick) *sim.* with brush *fff* Rim shot (with stick) *sim.* with brush *fff* Rim shot (with stick) *take 2nd stick* *f come sopra* Rim shot *p < ff sim.* to 2 Trgl. S. *fff*

to Large suspended Cymbal (with hard sticks)

to Crotales with D. Bass Bow

Pno

## Misterioso

X (♩=54)

Vln I *col legno (arco)* *sul ext. pont.* *on wood of bridge (pitchless; add pressure gradually until as noisient as possible)* *stop bow*

Vln II *col legno (arco)* *sul ext. pont.* *on wood of bridge (pitchless; add pressure gradually until as noisient as possible)* *stop bow*

Vla *col legno (arco)* *sul ext. pont.* *on wood of bridge (pitchless; add pressure gradually until as noisient as possible)* *stop bow*

Vcl. *col legno (arco)* *sul ext. pont.* *on wood of bridge (pitchless; add pressure gradually until as noisient as possible)* *stop bow*

Db. *col legno (arco)* *sul ext. pont.* *on wood of bridge (pitchless; add pressure gradually until as noisient as possible)* *stop bow*

*ord. sul II* *ppp legatissimo possibile (non marcato!)* *ord. sul II* *ppp legatissimo possibile (non marcato!)* *ord. stop bow* *ord. stop bow* *ppp legatissimo possibile (non marcato!)*

Y

cantando col 1st Vln  
non vibr.

172

Picc. *p dolce e legatissimo*

Ob.

Cl.

Ban.

Hr.

Tpt.

Tbn.

Perc. *Crotales* *ppp* *p* *to 2 Maracas* *ppp* *p*

Perc. *sim.* *to Tubular Bells (with a metal stick)* *sim. ma poco marcato*

Pno. *sfz in p* *p dolcissimo*

Vln I *Y* *pizz. sul pont.* *sfz in mp* *arco ord.* *cantando col piccolo non vibr.* *p dolce e legatissimo*

Vln II *III* *IV* *ord.*

Vla. *III* *IV*

Vc.

Db.



179

Picc. *sim.*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno *sim.* *sim.*

Vln I *sim.*

Vln II *ord.*

Vla

Vc.

Db.



184

Picc. *sim.*

Ob.

Cl.

Cbn. *lugubre* *sim.* *fff pesante*

Hr.

Tpt.

Tbn. *ord. (bucket mute on)* *lugubre* *sim.*

Perc. *ppp sinistro* *stop* *to B.D. (ord. stick)* *damp*  
*Tub. bells* *by keeping the sticks on the bells* *to very large Hammer* *damp*  
*sfz in p secco* *sim.* *sim.* *ff secco e pesante*

Pno. *fff pesante*

Vln I *stop bow*

Vln II *stop bow*

Vla. *stop bow*

Vc. *stop bow*

Db. *lugubre* *sim.* *fff pesante*

(IV)

(III) II I

**SAED HADDAD**

# **Individuus**

**Duration:**  
**ca. 4 minutes**  
**February 2004**

## Instrumentation and Glossary

Clarinet in Bb

Bassoon

French Horn in F

Piano

2 Violins

Viola

+ = left hand pizzicato or stopped notes for French Horn.

♯ = snap pizz. (Bartok's pizz.)

◁ = cresc. from nothing

▷ = **dim. to nothing**

-Tremolos are to be played as fast as possible

-Acciaccaturas have to be played before the beat and as fast as possible

-Notes between brackets are notes to be omitted if they are out of reach (for the Pianist)

-Small-head notes are used to indicate the duration of the glissandi passages

-French Horn reads bass clef like treble clef.



## Individuus

**Energico**

**J-76**

**Good Habits**

[illegible][illegible]



==

[illegible]



29

**D**

Cl. *mf cresc. poco a poco*

Bsn. *mf cresc. poco a poco*

Hr. *quasi solo* *arresto* *molto* *ppp*

Pno. *mf cresc. poco a poco* *cresc. poco a poco*

Vln I. *arco ord.* *pizz.* *mf cresc. poco a poco* *arco (sul D)* *ord.* *pizz.* *cresc. poco a poco*

Vln II. *mf cresc. poco a poco* *arco (sul D)* *ord.* *pizz.*

Vla. *ord.* *pizz.* *arco (sul G)* *ord.* *pizz.* *arco (sul C)*

**F**

Minutino  
(J-76)

39

**E**

Cl. *f* *molto* *f*

Bsn. *f* *mf* *f*

Hr. *quasi solo* *arresto* *molto* *ppp* *bell up* *arresto* *solo (bell down)* *f pesante e sostenuto*

Pno. *f* *mf* *f*

Vln I. *f* *ord.* *arco*

Vln II. *f* *arco (sul G)* *pizz.* *ord.* *arco*

Vla. *f* *arco (sul G)* *pizz.* *arco* *bell up*



This page of the musical score contains measures 53 through 58. The instruments are arranged in five systems: Clarinet (Cl.), Bassoon (Bsn.), Flute (Fl.), Piano (Pno.), and Violins/Celli/Violas (Vln I, Vln II, Vcl/Vla). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *pp*, *f*, and *sfz*. A key signature change to one flat is indicated at measure 54. A rehearsal mark 'G' is placed above the Clarinet staff at measure 56. Performance instructions like 'sul pont.' and 'ord.' are written above the Violin I and II staves. The page number '53' is in the top left corner.

[illegible]

[illegible]







L

## Lamentoso Dramatico

(♩=76)

103

Cl.

Bsn.

Hr.

Pno.

Vln I.

Vln II.

Vla.

*ff* *legato molto espress. e sostenuto*

*sim.*

*ff* *con tutta forza molto pesante*

*sim.*

*release Pedal gradually*

*release Pedal gradually*

*L* *non vibr. sempre*

*pppp* *non vibr. sempre*

*legatissimo*

*legatissimo*

*pizz.*

*arco sul pont.*

*ff* *ff* *ff* *ff* *pp-f*

115

Cl.

Bsn.

Hr.

Pno.

Vln I.

Vln II.

Vla.

*ppp* *brassy*

*ppp* *ppp*

*legatissimo*

*legatissimo*

*pizz. ord.*

*pizz.* *pizz.* *arco*

*ff* *ff* *ff*

**SAED HADDAD**

**Retuning the  
Sound of Time  
(Time Deconstruction I & II)**

**Duration:  
15 minutes**

**March-June 2004**

# Instrumentation

Piccolo (used also with mute)

2 Flutes (2<sup>nd</sup> used also with mute)

2 Oboes (2<sup>nd</sup> used also with mute)

English Horn

3 Clarinets in Bb (2<sup>nd</sup> & 3<sup>rd</sup> used also with mutes)

2 Bassoons (2<sup>nd</sup> used also with mute)

Contrabassoon

4 French Horn in F (used also with mutes)

3 Trumpets in C (used also with Harmon, Cup and Practice mutes)

3 Trombones (used also with fiber Straight, Bucket, Harmon, Cup & Practice mutes -if available, Yamaha "silent brass")

Tuba (used also with mute)

Timpani (4 drums tuned at the beginning on F, G, C & g)

4 Percussion\*

Harp

Piano/Celesta (1 player)

Violins I (16)

Violins II (14)

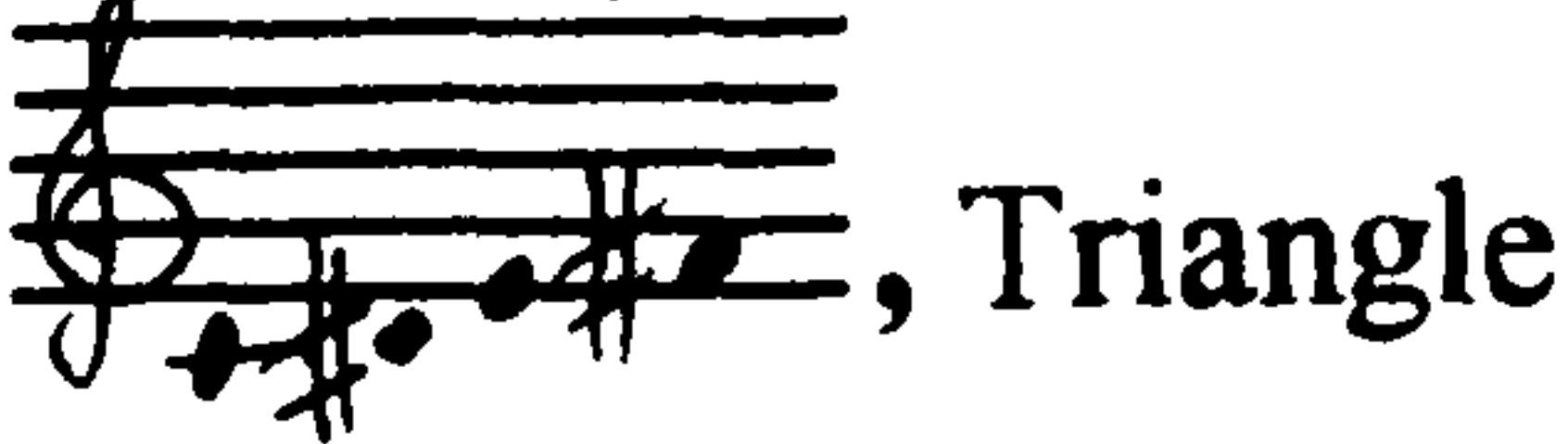
Violas (12)

Cellos (10)



Double Basses (8) (4 with 5<sup>th</sup> string)

## **\*Percussion list:**

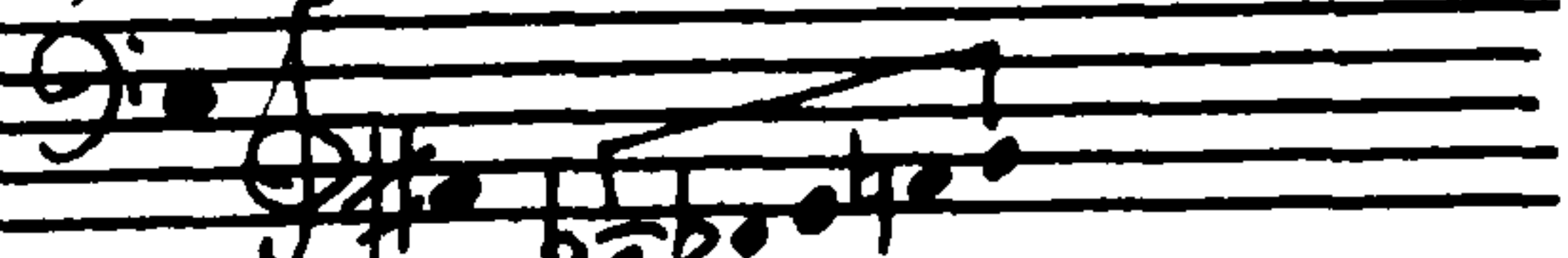
**Percussion I:** Tambourine, 2 large Wood-blocks (identical to wood-blocks of 2<sup>nd</sup> & 3<sup>rd</sup> players; always with hard sticks), Snare Drum (with sticks and brushes), large suspended Cymbal (with soft & hard stick), Tam-tam (with ord. & metal sticks; also with a Crash Cymbal), Thai Gongs (ord. sticks)



**Percussion II:** 1 pair of Bongos (with hard stick and with hands), 2 large Wood-blocks (identical to wood-blocks of 1st player & 3<sup>rd</sup> players; always with hard sticks), Marimba (ord. mallets & best sticks to match clarinet sound when indicated), Glockenspiel (with very soft mallets), 2 Crotales (with Double Bass

bow) , Tubular Bells (with soft sticks & 4 metal sticks) , Vibraslap, large suspended Cymbal (with hard sticks; shared with 1<sup>st</sup> player)

**Percussion III:** Bass Drum (ord. sticks), 1 pair of Congas (with vibes sticks & with hands), 3 Anvils (different sizes; if not available use Metal bars instead), 1 pair of Maracas, 2 large Wood-blocks (identical to wood-blocks of 1st & 2nd players; always with hard sticks), Vibraphone (ord. mallets),

2 Tubular bells (ord. hammers & metal sticks)  [the extra indicated notes can be played on the Tub. Bells set of the 2<sup>nd</sup> player], small suspended Cymbal (with hard stick)

**Percussion IV:** 3 Tom-toms (2 small, 1 medium), Bass drum (with ord. & hard sticks; shared with 3<sup>rd</sup> player), Tambourine.



## Glossary

- + = Left hand pizzicato (for strings) and closed (for French Horns)  
l.v./! = laissez vibrer (leave it vibrating)  
◁ = crescendo dal niente (from nothing)  
▷ = diminuedo al niente (to nothing)  
flz. = flutter tongue

- Tremoli and flutter tongues are to be played as fast as possible
  - Acciaccaturas have to be played before the beat and as fast as possible
  - French Horns read bass clef like treble clef, there is no different transposition
- The score is in C**

*for Louis Andriessen*

**Saed Haddad**

Copyright by Seed Hadded 2004



This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, strings, and harp. The notation is in standard musical notation, with various dynamics and performance instructions.

The instruments listed on the left side of the page are:

- Pic.
- Fl.
- Fl.
- Ob.
- Ob.
- Eng. Hn.
- Cl.
- Cl.
- Cl.
- Bsn.
- Bsn.
- Cbn.
- Hr.
- Hr.
- Hr.
- Hr.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Tbn.
- Tbn.
- Timp.
- Perc.
- Perc.
- Perc.
- Perc.
- Hr.
- Pno.
- Vln. I.
- Vln. II.
- Vla.
- Vcl.
- Db.

The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *ppp con elegancia*). There are also performance instructions, such as "cantando col Trumpet" and "cantando col oboe".

The page is divided into measures by vertical bar lines. The measures are numbered at the bottom of the page: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.







[illegible]







[illegible]



**D** (1-60)

[illegible]



24

Picc.

Fl.

Fl.

Ob.

Ob.

Eng. Hn.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Corn.

Hr.

Hr.

Hr.

Hr.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Time.

Perc.

Perc.

Perc.

Perc.

Hp.

Pno.

Vln I

Vln II

Vla

Vcl

Db

*f legato*

*cantando col Tuba*

*cantando col C. Bsn & D. Basses*

*tutti F to Ab; B to Db*

*tutti Ab to A; Eb to E*

*meccanico preciso*

*2 Tubular bells*

*2 Small Tom-toms*

*1 Medium Tom-tom*

*Base Drum (hard sticks)*

*damp always*

*arco*

*pizz*

*div. arco cantando*

*div. unis. cantando col Tuba*

**E**

**E**



This image shows a page from a musical score, likely for a symphony or concert suite. The score is written for a large orchestra, with staves for various instruments including Piccolo, Flutes (Fl.), Oboes (Ob.), English Horn (Eng. Hr.), Clarinets (Cl.), Bassoons (Bsn.), Contrabassoon (Cbn.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violins I (Vln I), Violins II (Vln II), Viola, Violoncello (Vcl), and Double Bass (Db). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'pp'. There are also some performance instructions in Italian, such as 'arco cantando col Piccolo' and 'pizz.'. The page number '9' is visible in the top right corner.



[illegible]



This is a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments and vocal parts. The instruments listed on the left include Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Chorus (Chor.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola, Violoncello (Vcl), and Double Bass (Db.). The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *secco*, and *legatissimo*. There are also tempo markings like "Sospeso" and "no Rht. 3/4". The page is numbered "39" in the top left corner. The right side of the page has a large "11" in the margin.



[illegible]



This page of a musical score contains the following elements:

- Instrumentation:** Picc., Fl., Ob., Eng. Hn., Cl., Bsn., Cbss., Hn., Tpt., Tbn., Timp., Perc., Hp., Cel., Vln. I, Vln. II, Vla., Vc., Db.
- Section Markers:** Section I is marked at the beginning of the page. Section J is marked at the top right and again in the lower right.
- Performance Instructions:**
  - ppp dolcissimo possibile* (Percussion)
  - ppp possibile* (Percussion)
  - pp legato cresc. poco a poco* (Harp)
  - mf dolce* (Harp)
  - mf sim. O. D.* (Harp)
  - pp cresc. poco a poco* (Cello)
  - mf dolce* (Cello)
  - mf sim* (Cello)
  - ppp legatissimo* (Horn)
  - ppp legatissimo* (Trombone)
  - col legato battuto* (Violoncello)
- Other Annotations:**
  - to Snare Drum (one stick and one brush)*
  - lv.* (Larghetto)
  - ppp* (Pianissimo)
  - mf* (Mezzo-forte)
  - sim.* (Simile)
  - O. D.* (Orchestra Duet)



[illegible]



73

Picc.

Fl.

Fl.

Ob.

Ob.

Eng. Hn.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Cbn.

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

Timp.

Perc.

Perc.

Perc.

Perc.

Hr.

Col.

Vln I.

Vln II.

Vla.

Vc.

Db.

*pppp legatissimo*

*mp*

*to Maraca*

*sf secco*

*poco marcato*

*poco marcato*

*stop bow*

*stop bow*

*col legno battuto*

*mp*



Time Deconstruction II

dedicated to Jacques Derrida

Saad Haddad

Misterioso

16

4/4 ♩=60

K

Woodwind and Percussion staves (Perc, Fl, Ob, Eng. Hr, Cl, Bb, Bb, Tpt, Tbn, Tba, Tmp, Perc, Perc, Perc, Perc).

String and Piano staves (Hp, Pna).

Misterioso

4/4 ♩=60

K

String staves (Vln I, Vln II, Vla, Vcl, Vcb, Dbl).



This page of a musical score is for a large orchestra, featuring staves for Percussion, Flutes, Oboes, English Horns, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, and Strings. The score includes various musical notations such as notes, rests, and dynamic markings like 'ppp' and 'pp'. The page is numbered 17 in the top right corner. The score is divided into two systems, each with a 'G.P.' (Grand Piano) marking. The first system includes staves for Percussion, Flutes, Oboes, English Horns, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, and Timpani. The second system includes staves for Percussion, Flutes, Oboes, English Horns, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, and Timpani. The score is written in a standard musical notation with various dynamics and articulations.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Piccolo (Pic), Flute (Fl), Oboe (Ob), English Horn (Eng. Hn), Clarinet (Cl), Bassoon (Bsn), Contrabassoon (Cb), Horn (Hr), Trumpet (Tpt), Trombone (Tbn), Tuba (Tub), Timpani (Timp), Percussion (Perc), Harp (Hr), Piano (Pn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vcl), and Double Bass (Db). The score is written in a standard musical notation with various dynamic markings such as 'ppp' (pianissimo), 'pp' (piano), 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are also performance instructions like 'legatissimo' (legatissimo) and 'come prima' (come prima). The page is numbered '17' in the top right corner.



This page of a musical score, numbered 19 in the top right corner, is divided into two systems. The top system includes staves for Percussion (Perc), Flute (Fl), Piccolo (Pi), Oboe (Ob), English Horn (Eng. Hn), Clarinet in Bb (Cl), Clarinet in A (Cl), Bassoon (Bsn), Contrabassoon (Cbn), Horn in F (Hr), Horn in E-flat (Hr), Trumpet in C (Tpt), Trumpet in Bb (Tpt), Trombone in C (Tbn), Trombone in Bb (Tbn), and Timpani (Timp). The bottom system includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Double Bass (Db). The percussion section is further detailed with staves for Snare Drum (SD), Tom-tom (ord. mck), Maraca (ord. mck), Conga (with hands), and 2 Conga (with hands). The score is written in a complex, multi-measure format with various musical notations, including notes, rests, and dynamic markings. Performance instructions are provided throughout the score, such as "ppp legatissimo", "made on", "Harmon made on, 1/2 then out", "Cup made on", "straight bar made on", "to Tim-tom (ord. mck)", "to Snare Drum (ord. mck)", "to Maraca (ord. mck)", "to 2 Conga (with hands)", "to Large Snare (SD mck)", "recchet", "ord. (trm.)", and "ord. from". The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.



This page of a musical score is for a large orchestra. The staves are arranged in a standard orchestral layout, with Percussion at the top, followed by Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Harp, Piano, Violins I & II, Violas, Cellos, and Double Basses at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'ppp' and 'legatissimo'. There are also some performance instructions in Italian, such as 'to Severe Drum' and 'to 2 Bongos (with hands)'. The page is numbered '11' in the top left corner and '10' in the top right corner.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with various instruments represented by different staves. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like "Ritmo energico" (energetic rhythm) and "to Large Cymbal (S.D. sticks)". The page is numbered 21 in the top right corner. The score is written in a single system, with the instruments grouped together. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are in the top section, followed by the brass (Trumpet, Trombone, Tuba, Timpani). The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are in the bottom section. The percussion is in the middle section. The score is written in a single system, with the instruments grouped together. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are in the top section, followed by the brass (Trumpet, Trombone, Tuba, Timpani). The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are in the bottom section. The percussion is in the middle section. The score is written in a single system, with the instruments grouped together.



134

Perc

Pi

Pi

Ob

Ob

Eng. Ho

Cl

Cl

Cl

Bm

Bm

Cbm

Ho

Ho

Ho

Ho

Tpt

Tpt

Tpt

Tbn

Tbn

Tbn

Tbn

Tbn

Tbn

Tbn

Temp

Perc

Perc

Perc

Hp

Pnc

Vb I

Vb II

Vb

Vc

Db

134



(No  
Rit.) Q



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Percussion, Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The notation is complex, featuring many notes, rests, and dynamic markings. The page is divided into several systems, each containing multiple staves for different instruments. The music appears to be in a major key and 4/4 time. There are some annotations in the score, such as "solo" and "arco", which indicate specific performance techniques. The overall layout is typical of a professional musical score, with clear labeling of instruments and a well-organized notation system.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The top section features staves for Percussion (Perc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Ho.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabass (Cb.). Below these are staves for Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), and Timpani (Timp.). The middle section includes staves for Percussion (Perc.), Harp (Hr.), and Piano (Pno.). The bottom section features staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score includes various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A section marked 'S' is visible, and the tempo instruction '(No accel.)' is present. The page number '14' is in the top left corner, and the page number '3' is in the top right corner.







This page of a musical score, numbered 27, contains staves for the following instruments:

- Perc
- Fl
- Fl
- Obo
- Obo
- Esa
- Cl
- Cl
- Cl
- Bm
- Bm
- Obm
- Ho
- Ho
- Ho
- Ho
- Tpt
- Tpt
- Tpt
- Tbn
- Tbn
- Tbn
- Tbn
- Temp
- Perc
- Perc
- Perc
- Perc
- Ho
- Pno
- Vln I
- Vln II
- Vla
- Vcl
- Dbl

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo). The notation is dense, with many beamed notes and rests.



3 2 3 4

171

Prc: *con tutta forza*

Fl: *con tutta forza*

Fl: *con tutta forza*

Ob: *con tutta forza*

Ob: *con tutta forza*

Eng. Ha: *con tutta forza*

Cl: *con tutta forza*

Cl: *con tutta forza*

Cl: *con tutta forza*

Bsn: *con tutta forza*

Bsn: *con tutta forza*

Obm: *con tutta forza*

Ba: *con tutta forza*

Ha: *con tutta forza*

Ha: *con tutta forza*

Ha: *con tutta forza*

Tpt: *con tutta forza*

Tpt: *con tutta forza*

Tpt: *con tutta forza*

Tbn: *con tutta forza*

Tbn: *con tutta forza*

Tbn: *con tutta forza*

Tbn: *con tutta forza*

Temp: *con tutta forza*

Perc: *con tutta forza*

Perc: *con tutta forza*

Perc: *con tutta forza*

Perc: *con tutta forza*

Hr: *con tutta forza*

Prc: *con tutta forza*

3 2 3 4



**Lamentoso**

(♩ = 60)

(note on)

attenuate (of Chorus)

V

29

Per  
Fl  
Fl  
Ob  
Eng Ho  
Cl  
Cl  
Cl  
Bsn  
Bsn  
Cbn

mp espress

mp espress

mp espress

Ho  
Ho  
Ho  
Ho  
Tpt  
Tpt  
Tpt  
Tbn  
Tbn  
Tbn  
Tbn

pp (pizzicato) (practically muted)

pp (pizzicato) (practically muted)

Per  
Per  
Per  
Ho  
Per

mp

mp

mp

**Lamentoso**

(♩ = 60)

V

Vln I  
Vln II  
Vln  
Vc  
Db

ppp legato

ppp legato

ppp legato

ppp legato

ppp legato







[illegible]



210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

1487

1488

1489

1490

1491

1492

1493

1494

1495

1496

1497

1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

1521

1522

1523

1524

1525

1526

1527

1528

1529

1530

1531

1532

1533

1534

1535

1536

1537

1538

1539

1540

1541

1542

1543

1544

1545

1546

1547

1548

1549

1550

1551

1552

1553

1554

1555

1556

1557

1558

1559

1560

1561

1562

1563

1564

1565

1566

1567

1568

1569

1570

1571

1572

1573

1574

1575

1576

1577

1578

1579

1580

1581

1582

1583

1584

1585

1586

1587

1588

1589

1590

1591

1592

1593

1594

1595

1596

1597

1598

1599

1600

1601

1602

1603

1604

1605

1606

1607

1608

1609

1610

1611

1612

1613

1614

1615

1616

1617

1618

1619

1620

1621

1622

1623

1624

1625

1626

1627

1628

1629

1630

1631

1632

1633

1634

1635

1636

1637

1638

1639

1640

1641

1642

1643

1644

1645

1646

1647

1648

1649

1650

1651

1652

1653

1654

1655

1656

1657

1658



[illegible]



(No  
Rit.) 

[illegible]



This is a page from a musical score, likely for a large orchestra and choir. The score is divided into two systems. The top system includes staves for Percussion (Perc.), Flutes (Fl.), Oboes (Ob.), English Horns (Eng. Hn.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), Timpani (Timp.), and various Percussion instruments (Perc.). The bottom system includes staves for Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Vcl.), and Double Basses (Db.). The score features complex musical notation, including notes, rests, and dynamic markings. There are also some handwritten annotations and a 'DD' marking in the bottom right corner.



**LE(60)**

## Misterioso

This image shows a page from a musical score, likely for a symphony. The score is written for a string section, with staves for Violins I (Vn I), Violins II (Vn II), Violas (Va), Cellos (Vc), and Double Basses (Cb). The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes a rehearsal mark 'EE (60)' and dynamic markings such as 'ppp' (pianissimo) and 'ppp leggiero' (pianissimo, light). The notation includes various musical symbols such as notes, rests, and slurs.